

LITURGICAL ARTS

PUBLISHED QUARTERLY BY THE LITURGICAL ARTS SOCIETY

VOLUME SIXTEEN

FEBRUARY, 1948

NUMBER TWO

Editorials

THE APPEARANCE of a new encyclical, *Mediator Dei*, is, needless to say, an epoch making event for the liturgical movement throughout the entire world. To us, members of the Liturgical Arts Society, it is a great and general consolation for two reasons: first, that it places the seal of the highest teaching authority of the Church on the great reform for which we have been laboring from the foundation of our society, and, secondly, a particular consolation in that the errors against which the Pope raises a warning voice are those we believe we have studied to avoid. As Father Gerald Ellard, S.J., points out in the first of two articles which he wrote for *America* on the Encyclical (issues of January 3 and January 10) Pope Pius XII has long been anxious to foster and encourage the good in the liturgical movement. We recall his message permitting the new Latin psalter to be used, at option, in the breviary. In ringing words he told some two hundred thousand men in Saint Peter's Square on September 7, 1947, speaking on the layman's religious formation: "The substantial bread of the Catholic Faith . . . is offered to you in the complete living teaching of the Church in the Holy Scriptures . . . in the sacred liturgy, in the approved practices of devotion, and in all sound religious literature."

In a few brief lines it is not possible to give even a summary of this great fifteen-thousand-word document, said to be the longest encyclical yet issued by the Holy See. It is well, however, to recall the Pope's definition of the liturgy "as the public worship which our Re-

deemer renders to the Father as Head of the Church, and the worship which the society of the faithful renders to the Head and, by means of Him, to the Eternal Father—the Body of Jesus Christ which is that of the Head and of its members."

The Pope makes plain that it is inexact to consider the liturgy as merely an external practice, to dwell simply on objective piety and to leave out the subjective element; rather, the subjective and objective elements should be complementary one to the other. The Church, in her teaching, follows a harmonious equilibrium between the subjective and the objective. Liturgical prayer has a greater dignity than that of private prayer, yet there should be no opposition between them, one spirit all in all.

The Church is a living organization and therefore the sacred liturgy keeps the integrity of its teaching; but the Church increases and develops and conforms the liturgy to all circumstances and exigencies, which vary according to the times, while being cautious about the introduction of new customs or the revival of those which have fallen into disuse. With regard to the much debated question of the vernacular, the Holy See insists upon the preservation of the Latin language and the respect that should be maintained for it. Nevertheless, the door is left open for possible changes as long as they are made with the permission of the Holy See.

Repeatedly the Holy Father insists that the faithful should unite themselves with the mass through real participation. He takes great care to explain just

what this participation means, how it is that the faithful may truly say that they offer the mass with the priest. Warning against exaggerations and errors, he shows how this participation is not confined merely to external aspects, such as taking part in the offertory or the ceremonies, but that also there is an intimate union of the faithful with the Savior's oblation and the adoration of the Father.

Certain specific usages which deal with liturgical art are touched upon. For instance, there is a warning that we should not ban black vestments from the use of the liturgy; that it is out of place to attempt to restore the antique style of the altar in the form of a table (*mensa*) [just what this prescription means in the concrete will need further exposition] or to banish representation of the suffering Christ; to repudiate polyphonic singing. The Pope condemns those who, in excess of zeal for concentration upon worship at the altar, would exclude statues entirely from the church; but he also reprobates those who would fill the church with a multitude of irrelevant statues thereby bringing religion itself into disrepute. In the same way he insists that extra-liturgical practices and devotions, such as novenas, the rosary, meditation, spiritual retreats, and so on form an integral part of the life of the Church and can by no means be banished from our Catholic life. Here again he warns against excess in multiplying insignificant and trifling devotions. It is perfectly proper, for instance, to use the rosary during mass, or to meditate on various mysteries of the Faith, for those who are unable to

use the missal. Nevertheless, for those who can use the missal, this practice is strongly recommended. Norms as to music should be carefully observed. People should take part if the gregorian chant is used, and should alternate their voices with that of the priest. Modern music and polyphony should not be excluded entirely from the Catholic worship. We should not, he said, seek extraordinary effects, supposedly unusual instruments, etc. Popular religious singing is to be encouraged.

With regard to art, especially architecture, sculpture, and painting, we should not "repudiate in general the recent forms and images which are more adapted to new materials than those which have been made in the past. We should also with prudent balance avoid excessive realism on the one hand and exaggerated symbolism on the other and take into consideration the needs of the Christian community rather than the judgment or the personal taste of the individual artist. But it is absolutely necessary to give free rein to modern art, and it should be done with proper reverence and respect for sacred edifices and sacred rites so that all things may blend into the magnificent hymns of glory which men of genius have sung of the Catholic Faith in past ages."

We should have regard for decorum and modesty and keep ourselves from doings things that are not in harmony with the spirit of worship or the spirit of the Church. The Holy Father warns against "deprivation and deformation of true art." He likewise would guard against a false mysticism and a harmful quietism, errors which have already been condemned, and also against a dangerous humanism or an excessive "archaeologism" in liturgical matters.

The Pope's pronouncements, like all papal utterances, are to be taken not merely word for word, as they stand, but in relation to the entire context of the utterance as a whole. The whole tenor of the encyclical is that of establishing a practical, inspiring, and thoroughly integrated movement for the restoration and the furtherance of the liturgy. It aims to eliminate excess, to harmonize conflicting views, and thereby to remove the movement from the foolish and needless contradictions between opposing schools of thought with which human weakness have burdened it. The Holy Father is evidently anxious to give free and creative rein to all that is really constructive and worthwhile in modern art, to lift liturgical art from the

rut into which it has fallen and open for it a new and inspiring perspective. With regard to liturgical music, as Father Ellard remarks; "The basic principles for judging liturgical propriety given by Pope Pius x still stand, and are applicable to the structure and fabric and furnishings of the Church as well as to the music itself. The music program of Pius x and Pius xi is reaffirmed, and enjoined with current authority: liturgical choirs (*scholae cantorum*) are again called for, in conjunction with congregational singing, in both ancient and modern music styles, that the 'peoples' voices will again resound like peals of heavenly thunder!"

It is strongly recommended that the document be made, for the year 1948, the subject of specialized and detailed study, once the English text is available. We hope that this will be the case in the near future.

The Reverend JOHN LAFARGE, S.J.
Chaplain,
Liturgical Arts Society, Inc.

ALL TOO OFTEN do we hear personally from artists in matters having a direct bearing on their work, and for this reason we welcome the opportunity to give here the text of a short public address by a well-known sculptor, Mr Leo Friedlander, at a meeting of the Architectural League of New York, when the subject, "Modern Sculpture in Architecture," was under scrutiny.

We should ever be mindful that art does not lose ground in this commercial post-war period when the fine arts are being degraded by the extreme functional requirements of an industrial and mass-production overbalance in construction requirements. Architecture, as we have known it in the not too distant past, was accepted as the mother art; sculpture and painting were the offsprings. The architect, as we have known him, has become a sort of relic of the past and, whether or not out of sentimental reasons, we have to concede it. As a direct result of new materials and conditions, the architectural engineer has emerged and is rapidly replacing him, but simultaneously at likened speed, synchronized with the pulsations and exigencies of the times, he is becoming the aesthetic engineer that he should be. Therefore, the sculptor and muralist of to-day are destined to be the offsprings of this new heritage.

This does not necessarily imply the justification for a wild or vicious cycle or temperamental exodus into astral worlds; a deliberate abnegation of all knowledge or a disjointed relationship with fundamental reality by our artisans. In my opinion, the visual arts are still potent and can be enjoyed by our visual perceptions and need not necessarily be explained by lip service. Like good music, they convey their message to the inner man requiring little, if any, verbal explanations.

I visualize an expression in sculpture that is of to-day, embodying a keen sense of the intuitive qualities without which there can be no artistic recording, and furthermore an expression that has the highest regard and ambition to combine expression with the language of all ages — craftsmanship. If we are to retain our artistic culture, we should adjust ourselves to the progression that our times dictates and, in our buildings, we must again wisely utilize sculpture and painting in conjunction with our aesthetic engineering.

Yet our architects have done little for a decade to encourage the use of sculpture on their buildings. Perhaps is this why our corridors have grown so cold and our artisans idle for lack of opportunity. It is hardly enough for our artisans to carry their ideas around with them year after year without the opportunities of co-ordinated outlets for their mental and intuitive functions through their God-given hands.

The solution of the proper relationship of sculpture to present-day buildings is in its application through collaboration. It can hardly be solved by inaction or intra-group mutual admiration.

We need good sculpture to-day, more than ever before, replete with sound understanding of volume and scale relationship; understanding of voids and their relationship to confined and unconfined space. In short, a greater regard to achieve a masterly sense of completeness instead of satisfying ourselves with a partial success. These are but part of the attributes of a heritage and an art philosophy that was applicable in the past, is of to-day and for all ages.

IN THE January, 1948, issue of the *Catholic World*, another artist strikes a rather hopeless note concerning the opportunities offered the painter or sculptor who might be tempted to work for the Church. In her article, "Let's Not Call It Art at All," Mrs Harriet Rex Smith rightly inveighs against the type of art we find in so many of our churches, and many will agree with her. However, instead of entertaining a ray of hope, Mrs Smith feels that competent artists will not enter the field of religious art and she states her own feelings in the matter: "I am an artist who earns a living from art; art of all kinds, from illustrations for magazine ads to museum hung paintings. . . . It is extremely probable that I shall never do a painting for church use. . . . Every field of art, except religious, is flourishing. And why not religious? Because we have stopped thinking of it as art. We began thinking of it as interior decoration in the Victorian age, and we think of it as mere decoration to-day. It has been standardized as nothing else in this age of standardization. It comes from catalog standards, not from the people." All very true and yet there are many artists — and competent ones — who stand ready to work for the Church.

The job is to break down the barriers between the potential client and these artists, and the success of such a job calls for hope and a positive approach. A defeatist attitude can satisfy an artist's ego and swell his bankbook with the proceeds of commercial art, but it leads nowhere.

"STRANGE BUT TRUE," by M. J. Murray, is an illustrated feature which appears regularly in many diocesan papers in the United States. In the January 10 issue of one of these diocesan papers we find, in this feature, a reference to a French church, and the illustration and caption are of interest. The caption reads: "A fine example of the use of steel and concrete in modern church architecture is Saint Theresa's Church, Elizabethville-Sur-Seine, France, built 1928." At the time this church was built, we seem to recall quite a few critical comments to the effect that such a church was an evidence of the "awful modernism" which architects were trying to inflict on the Church, etc., *ad nauseam!* In this year of grace 1948, a diocesan newspaper feature gives it a boost. Can we assume that prudent souls will now find it possible to think of steel and concrete as acceptable for church architecture? Time, indeed, marches on!

IN THE last issue we were privileged to publish the text of a letter from Monsignor F. B. Montini, of the Secretariat of State of His Holiness, in which this sentence appeared: "Down through the ages creative craftsmen have given of their best in the service of the Church, and it is the prayer of the Sovereign Pontiff that your efforts may serve to

maintain that tradition." Indeed, LITURGICAL ARTS is dedicated to the task of sponsoring the work of *creative* artists in every field. In this issue we publish an editorial by our chaplain, Father John LaFarge, S.J., in which he comments on the recently published encyclical *Mediator Dei*. As soon as possible we shall make available to our readers an accurate English translation of this great document from the *original Italian* text. We understand that it will be published in booklet form by *America Press*. Father LaFarge refers to the two articles written for *America* by Father Gerald Ellard, S.J., (January 3 and January 10 issues); we take the liberty of quoting the following from the January 10 article: "The Liturgical Arts Society will find its goal of enlisting architecture, painting, sculpture for the embellishment of the temple here reaffirmed with a plea that attention continue to focus on first things first in assuring that our churches shall be truly reverent houses of prayer."

IF VARIETY is the spice of life, this issue will meet the test. In "The Salve Regina" Captain William A. P. Martin, USN, gives us an historical and well-documented account of this most celebrated of the four breviary anthems of the Blessed Virgin. Readers will remember Captain Martin's letters in recent issues and, in our next issue, we shall print several of his reviews. Captain Martin was graduated from the Naval Academy in 1920 and has been in the Navy ever since. He was in the Pacific at the beginning and end of the recent war and was escort commander in the Atlantic from 1944 until the end of the war in Europe, for which he re-

ceived the Legion of Merit. Captain Martin's present duty is at the Navy Department. Truly a versatile man! If seminarians are to become imbued with principles of right thinking in matters relating to religious art, they might follow the lead indicated in Glenn R. Boarman's paper, "Liturgical Art Discussions at Holy Cross College," Washington, D.C. After discussions of this nature a seminarian will never be the same and perhaps he will, from that moment, entertain a healthy curiosity — a curiosity that will, in later life, help him to overcome that spirit of indifference which blights so much thinking in these matters. And if we can expect a change of heart among the laity, we must base it on a healthy and vigorous Catholic life and not only on an emotional and merely *visual* appreciation and understanding of religious art. Such a vigorous Catholic life is well shown in "A Letter from Paris," by Sylvia Corsini and Henri Jacob.

It is always a pleasure to record the achievements of a really competent priest-artist — for obvious reasons. Father Marcolino Maas, whose illustrated "Story of a Priest Craftsman" appears in this issue, is such a competent artist, and his work in Puerto Rico will be followed with much interest. In "Louis Sullivan — Return to Principle," a young architect, Mr Joseph Salerno, bows to the achievements of a great predecessor, whose work and writings should be the lodestar for those who still feel that "first things first" and "basic principles" are what should guide us to-day.

Finally, book reviews and a letter. More correspondence anent "modern" art will appear in subsequent issues.

The Salve Regina

WM. A. P. MARTIN

¹ Beyerle, K.; *Die Kultur der Abtei Reichenau*; Munich: 1925; Vol. II, p. 822f. Article by Blume, C., S.J.: *Reichenau und die Marianischen Antiphonen*.

² Manser, Dr. Anselm; Article on *Salve Regina* in *Lexikon für Theologie und Kirche*, Vol. 9, 1937. Manser refers to Migne, *Patrologia Latina*, Vol. 184, Col. 1076-80.

³ *Kirchenlexikon*; Freiburg im Breisgau: 1897; *Salve Regina* (hereafter SR).

THE EARLIEST notice we have of the *Salve* dates from the first half of the eleventh century, when a copyist in the abbey of Reichenau jotted down parts of it as an *épreuve de plume* on a still older manuscript (ninth century).¹ From that time on the *Salve Regina* has been beloved and popular. It would be still more cherished if it were sung by the

laity, as once it was throughout Christendom.

The first commentator on the *Salve* is Anselm II (†1086) Bishop of Lucca, who wrote a *Meditatio* on it.² It is said to have been used as a marching song and a pilgrim hymn during the First Crusade.³ The leader of this crusade, Adhemar of Monteil (†1098) Bishop of Podium, is

SALVE REGINA

Sal - ve Re - gi - na Ma - ter Mi - se - ri - cor - di - a,
Vi - ta, Dul - ce - do, et spes no - stra sal - ve.
Ad Te cla - ma - mus ex - su - les Fi - li - i E - va.
Ad Te sus - pi - ra - mus Ge - men - tes et fien - tes
In hac la - cri - ma - rum val - le. E - ia er - go
Ad - vo - ca - ta no - stra, il - los tu - os
Mi - se - ri - cor - des o - cu - los ad nos con - ver - te.
Et Je - sum Be - ne - di - ctum fru - ctum ven - tris tu - i,
No - bis post hoc ex - si - li - um o - sten - de. O cle - mens,
O Pi - a, O Dul - cis Vir - go Ma - ri - a.

Notes on Musical Score

I. The above transcription into modern notation was done from the *Graduale Cistercianum* by Mr Benedict Fitz Gerald at Notre Dame du Lac, Oka, P. Q., and verified by him at Our Lady of the Valley, Lonsdale, Rhode Island. (Mr Fitz Gerald studied at the Schola Cantorum in Paris, at Beuron and also at Ryde, Isle of Wight, under Dom Mocquereau.) My thanks to him and also to my friend Professor Morison for permission to reproduce the *Salve* from *Admiral of the Ocean Sea* (Vol. 1, p. 235).

II. This chant is in the Dorian or first mode. Molitor (op. cit., p. 817) says that the oldest extant record of the *Salve* melody (also) in the Dorian mode is about a hundred years later than the *épreuve* (or circa 1150). See Note 1.

III. The *Salve* melody as it appears in Sunday Compline (the Liturgical Press, Saint John's Abbey, Collegeville, Minnesota, 1947,

pp. 33, 34) differs in one bar only from the Cistercian, viz.

Sunday Compline notes:

C C C G A F ($\frac{1}{4}$) D E F G ($\frac{1}{4}$)

Cistercian notes:

C G ($\frac{1}{4}$) A F D E F G ($\frac{1}{4}$)

Text:

O Dul - cis
(all eighth notes except as indicated)

IV. A monk of Our Lady of Gethsemani, Kentucky, writes, "If you want to know how the monks feel about the *Salve* . . . we never get tired of it. It is always wonderful to us. . . . A good recording of it was made, sung by the choir of the Trappists at Notre Dame des Forges de Chimay (otherwise called N. D. de Scourmont) Belgium. . . . Personally I think it is the greatest of all the things we sing, and the amazing thing is, it is also the most popular."

also one of the strongest claimants to authorship of the *Salve*.

Saint Bernard (1090-1153), Abbot of Clairvaux (Cîteaux) the great devotee of our Lady, loved the *Salve*. There is a sermon on it⁴ attributed to him, though by others to another Bernard, a contemporary, who was Archbishop of newly reconquered Toledo. The *Salve* is sung solemnly every evening in the Cathedral at Speyer in memory of Bernard of Clairvaux's visit when he was preaching the Second Crusade in the Rhineland.⁵ He asked that it be adopted by the whole Cistercian order at their general chapter. This was done.⁶

In 1135 Peter the Venerable, Abbot of Cluny, prescribed that it be sung in procession for the feast of the Assumption and about fifty times a year.⁷ In 1182 Jean l'Hermite writes that Eugene III had ordered it sung in the churches.⁸ In 1218 the general chapter of the Cistercians decided that it be sung daily after the responses and Gloria.⁹ In 1239 Gregory IX ordered it sung every Friday evening in the churches in Rome.¹⁰ In 1234 the Dominicans sang it after Compline.¹¹ In 1249 the Franciscan Minister General, John of Parma, decided that the *Salve*, or one of the other three antiphons of our Lady, should be sung after Compline.¹²

Father Henry says: "The anthem figured largely in the evening devotions of the confraternities and guilds which were formed in great numbers about the beginning of the thirteenth century."¹³ Indeed the French popular word for Benediction, *Salut*, is an echo of these devotions. Benediction was added in the fourteenth century.¹⁴

In 1251 Saint Louis and his brother, Alphonse of Poitiers, asked the monks of Cîteaux (our Trappists) for prayers, and the monks decided to sing the *Salve* every evening after Compline for their intention. (Saint Louis was then on

⁴ Migne, op. cit., Vol. 184, Col. 1059.

⁵ *Catholic Encyclopedia*, article on SR by the Reverend H. T. Henry.

⁶ Vacandard, E.; *Etudes de critique et d'histoire religieuse*, ivième série Paris: Victor Le Coffre, J. Gabalda, éditeur; 1923; p. 163, quotes M.G.H.S., XXIII, p. 828.

⁷ Manser, op. cit., quotes Migne, op. cit., Vol. 189, Col. 1048.

⁸ Vacandard, op. cit.

⁹ Manser, op. cit.

¹⁰ Ibid.

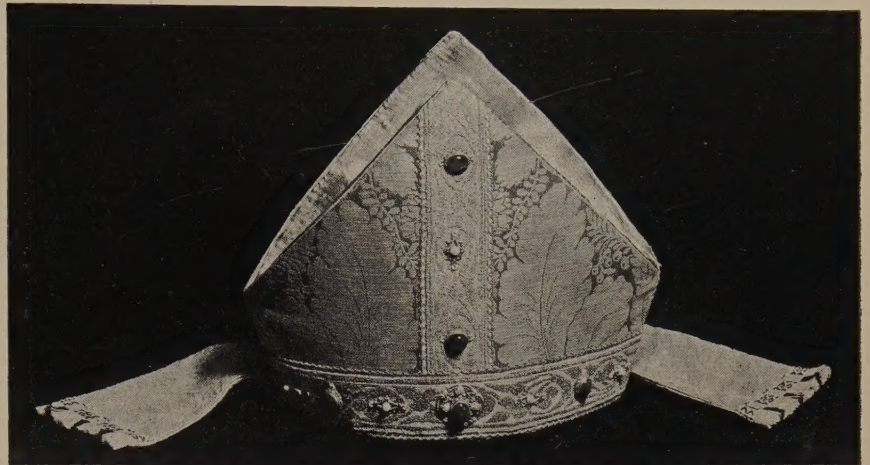
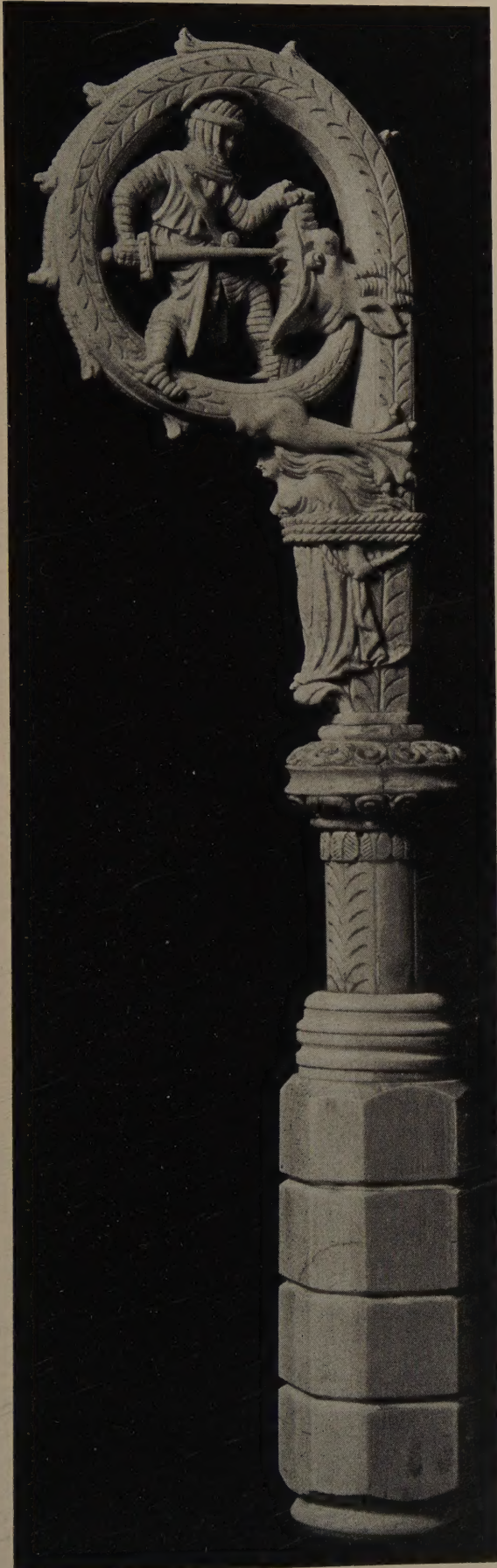
¹¹ Vacandard, op. cit.

¹² Bonniwell, Wm. Raymond, O.P., *A History of the Dominican Liturgy*; New York: Joseph F. Wagner; 1944; p. 153.

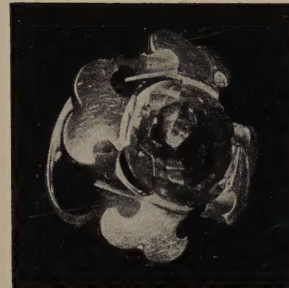
¹³ *Catholic Encyclopedia*, see SR.

¹⁴ Ibid., quoting Father Thurston, S.J., "Benediction of the Blessed Sacrament."

Regalia For The Most Reverend Ansgar Nelson, O.S.B. Coadjutor Bishop of Sweden



Mitre of cloth of gold; sardonyx and baroque pearls and enamel. Executed by the Cistercian monks of Valley Falls, Rhode Island.



Russian amethyst set in a Benedictine cross. Executed by the Society of Arts and Crafts of Boston. Approximately actual size.

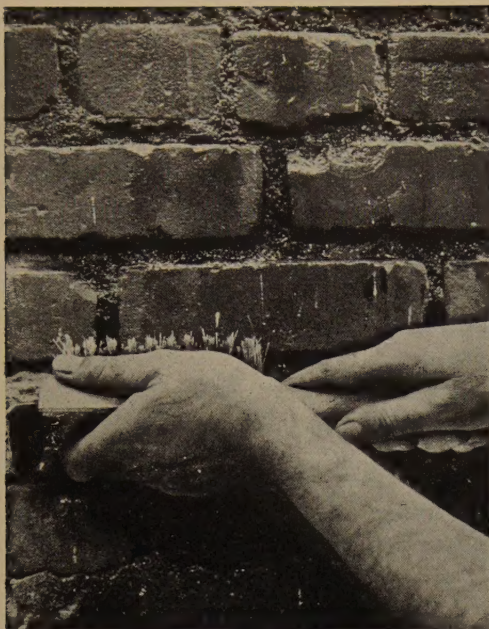
Crozier of ivory and teak. Ivory crook about sixteenth century, German. Staff of crozier executed by Henri Doré, Providence, Rhode Island.

Gold byzantine cross, approximately ninth century, found in Athens and presented by a friend. Approximately actual size.



The ring, mitre, and crozier were designed by Miss Charlton Fortune, director of the Monterey Guild, Portsmouth, Rhode Island. The ivory crook of the crozier was found in a Madison Avenue shop, New York City. It is interesting

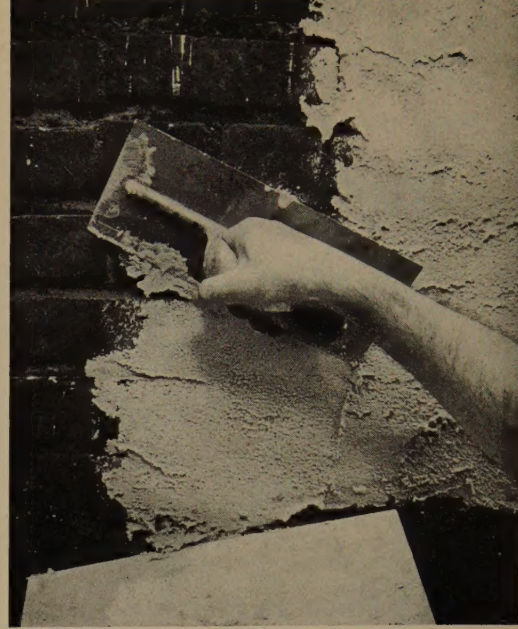
to note that these objects were assembled, designed, and executed under the direct supervision of artists, and consequently they are superior in design and general quality to similar objects which are usually purchased elsewhere.



When working on any type of wall the first step is to get rid of all the impurities by washing and scrubbing the wall with a steel brush. If the plaster is to be applied to the brick wall, it is best to dig out channels in between the bricks in order to assure the maximum of grip, to hold the impasto, while at the same time getting rid of possible impurities which might exist in the old mortar.



Kneading the impasto before applying on the wall.



When applying the scratch coat, the plaster is troweled on and left coarse without floating it. If necessary, it may be scratched with a wire comb.

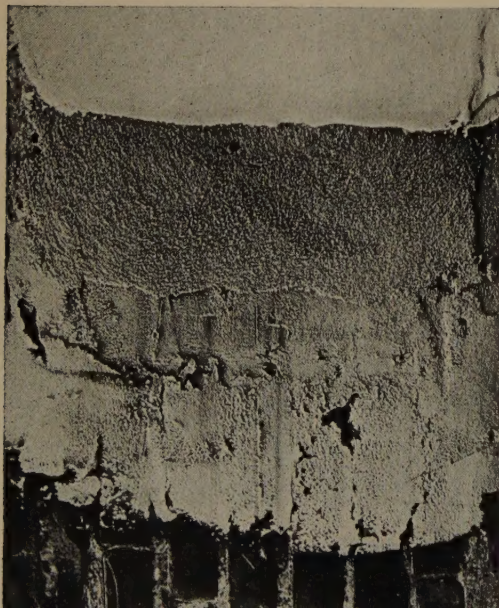
HOW TO MAKE A FRESCO

BY ALFRED D. CRIMI

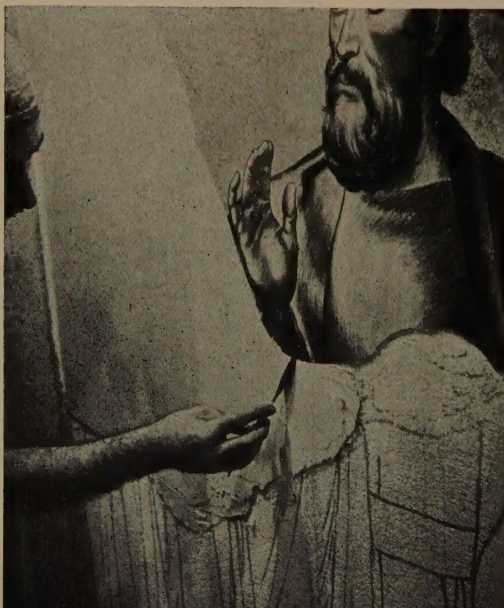
What distinguishes fresco painting from any other method of mural painting is that it is not something superimposed on the wall after the wall is completed, the materials which are used being one and the same as those of the wall itself. No adhesives are necessary. The color is simply ground in water and applied on the wall while the plaster is still wet, with water as the vehicle. Fresco, therefore, is naturally and permanently a part of the wall.

In the year 16, B.C., Marcus Vitruvius Polio, speaking of fresco, said that it was being extensively used by the Pompeians. Various other methods of mural painting were being employed by the Egyptians, the Greeks, and the Romans themselves. But what is known as *vero fresco* flourished in Rome. With the fall of the Roman Empire, fresco painting declined and did not rise again until the Renaissance, achieving its crowning glory with the murals on the walls

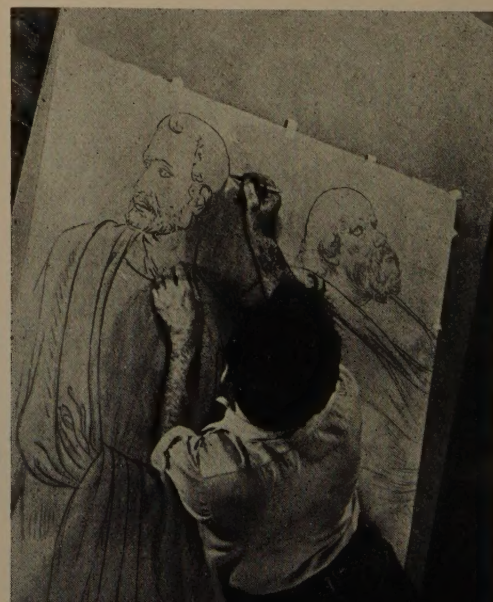
The material which is used for the impasto must graduate, with every coat applied, from coarse to fine, so that preceding coats will have a relative tooth for each that follows.



Cleaning a joint of excess plaster before final floating and troweling smooth.



Cartoon being traced on glassine paper.



who have the same primitive feeling for religious truths as have simple people. If an artist is a good man, if he knows what is going on in the world and time in which he is living, if he is obedient enough to subject himself to certain sensible rules imposed by the Church, he will produce good work and he will be modern in the right sense. He does not have to trouble himself with styles or "isms." He creates his own style by giving of himself as he is, honestly, as he

lives, as he thinks. This is the path along which, in my opinion, religious art can be and has to be renewed.

FATHER MAAS returned to Puerto Rico late in November of last year. He took with him thirty cases of glass, a kiln, and all materials to enable him to make stained glass windows. He has several orders from churches in Holland and he plans to work for churches in Puerto Rico. He will also work in cera-

mics and had already begun his set of stations of the cross. He will combine his priestly duties with his activities in the field of religious art, and he plans, so he told me, to train apprentices who will then help him or even start shops of their own. It seems to me that this is an ideal combination. More power to him and I hope that, as time rolls on, LITURGICAL ARTS will be privileged to introduce more of his interesting work to its readers.

Letter from Paris

TO THE foreigner who visits France for the first time, to the foreigner who knew Paris before the war, and to the Parisian who finds his home once again, Paris, of course, presents different pictures and tells different stories. But Paris of May and June, 1947, poured joy and happiness into the hearts of each of them. You could not be disappointed in the people or in the town, bright for the first time since the war, with flowers planted in her parks. More than that, a great hope was soothing the heart of every one of them, the hope of a renewal in the spirit of the people that would in the future stamp out the corruption and vice that permeated and weakened our country. The course is not an easy one. On the contrary, France to-day is faced with many difficulties and confusing problems.

Let us visualize and construct an imaginary mountain and place at the bottom of it an old car labeled "France." To reach any point, we must scale this mountain. Several attempts already have been made, but every time the old car slipped back. To-day this car, France, is climbing again but engine trouble develops. It has been unable to make the grade for a long time, though several courageous attempts were made, like those of 1914, 1925, and 1934. Serious engine trouble always has impeded its progress. This at times has come from political reasons, military reasons, financial reasons, with the ever-present moral reason always in the background. To-day we are climbing again from the great crisis of 1940, when our liberty counted for nothing, where especially the best aspirations were compromised with the worst.

Fortunately, friends from overseas gave us a hand for a new start, and, as a gift from God, the old car seemed to gain a new youth, the youth of the first days, each part doing its job to the best of its strength and ability. That was the time of the liberation. A great union in the heart and hope of the people. France was free again.

Since then, many problems arose which have made driving for the chauffeur more and more difficult. One of these difficulties is the communist problem which, apparently, is not well understood in the United States. The success of communism comes especially from the fact that it was the only political doctrine offering a certain "rule of life," giving to men moral norms whereby they can appreciate their own activities and that of others. I have the greatest respect for several friends of mine, sincere communists. Though such may be few among the rank of the communists, they are numerous enough to prevent the destruction of the doctrine by an attack aimed merely at the integrity, the character, and the honesty of the members of the party.

The only international, positive, totalitarian doctrine, in the sense of giving an answer to *all* the problems of life, is now Catholicism. Facism and nazism have tried. As philosophic systems they still exist, but they have been so heavily defeated materially that their influence for the instant is felt less in Europe than it is on the American continent. But Catholics have had to become conscious of their responsibility. It has taken several decades and several Popes to do that. France is now one of the places where great numbers of Catholics have

devoted their life to public action in an effort to fight, always in a Christian spirit, the communist doctrine.

One difficulty is that many men with the best of intentions have had no experience in politics. Three years is too short a period to learn everything. They have made mistakes, will probably make more, but it is hoped fewer and fewer. Unfortunately, for the moment, that does not help the combustion in our old car.

It is also necessary to understand, when you speak of communism in France, that material conditions are so bad for the working family and the middle class that a doctrine which appeals to equality and distribution of the wealth of those living an expensive and extravagant life is easily accepted. Families with two or three children still have to subsist on one hundred dollars a month. Though rents are fairly moderate, the price of food is so much higher than in the United States that it becomes a constant and heart-breaking worry for the mother to provide food for her family during the last ten days of the month. This deplorable condition of course, reacts on the spirit. Many find it difficult to keep their equilibrium. Cold weather shrinks the heart as well as the body. Five years of occupation has left its marks, and not only in a physical sense. Worse, it has undermined morals, elevated crime, so that it will not be easy for some to return to a life of righteous living by refraining from doing things considered heroic feats only a few years previous.

In spite of this, if the car is at the moment stalled, some signs lead us to believe that it is only for a short time.

In France one factor of hope lies in the rise in the country's birth rate. This is a complete reversion of the trend of past years. It is well known that people in difficulty and in poverty are usually prolific. Nevertheless, some details should be pointed out. It is especially true among Catholic families that they marry young and have offspring. They know in doing so that it is a very adventurous enterprise. But that means for the country a new, young generation, which, if fed, will be able to carry with us the load of the recovery of our country. We hope to give them proper and practical education that will make them dependable men and women, and not walking encyclopaedias taking ten years to readapt themselves to our world.

We want to make them Christians. Everywhere in French parishes, groups of young couples combine their experiences and try to find in the Church the inspiration of this new upbringing, wherein the family more than the school will take the major part.

WE HAVE already pointed out the fight young Catholic men are waging in the political arena. Usually they are open to constructive criticism, recognize their mistakes and willing to make amends. I know some of them very well and do not hesitate to say they are honest and scrupulous, a noteworthy achievement after a period of three years in the political field. Politically, the encyclicals are the basis of their inspiration. They have to be adapted to the economic conditions of the country; for the moment, courage is what they lack least to face the problem.

Christian unions have tremendously increased in number. They form, as against the C.G.T. (General Confederation of Labor), a new force that enables them to participate in labor discussions and bring about a spirit of Christianity and not of class hatred.

We attribute these developments to a strong spiritual revival, which has not escaped errors. Specialized Catholic action grew tremendously in the years preceding the war. It had the great merit of drawing attention to the apostolic conquest more than to defense, and to set a task for the lay people in this apostolate. Its technical organization is highly advanced, and the results, particularly among the state universities, have been very noteworthy. Nevertheless, for those acquainted with the inner working of Catholic action, a crisis has taken place. We still discuss

the reasons for this crisis. Perhaps it is due to the fact that chaplains for the Catholic action movements have been drawn mostly from regular orders, with no real bond with the community of the parish. Thus the members of the movement have been deprived of a certain spirituality and strength which could be obtained in the liturgical life of the parish.

A solution has partly been given to this problem by the very dynamic liturgical movement which takes on daily a more important place in the country, checking these mistakes.

Its purpose to make more closely felt the "community in Christ," to participate more and more in the "life of the Church," as much for the clergy as for the laity. With techniques of the twentieth century, we are still living amidst the spiritual heritage of habits and traditions from the eighteenth century and the beginning of the nineteenth. We have lost the meaning of our actions, becoming more and more prisoners of formulas that are meaningless to the greater part of the members of the Church.

Some facts may give you a better realization of the extent of the present renewal. In my parish, Saint Jacques du Haut Pas, masses during the week were never on time and never took more than twenty minutes. In spite of this, many parishioners (among them many students) tried to follow the mass. Today all this is changed. Before the mass the priest explains to the faithful, briefly, what mass the congregation is going to say. Everyone answers the priest in his prayers, and you go out of the church feeling the real bonds that unite you to your neighbor, having celebrated together the greatest of sacrifices.

In some cathedrals, mass is said facing the faithful, who gather around the altar and in the nave. In the basilica of Saint Jean, Lyons, the new altar is a large table where the Cardinal officiates in front of his congregation. This practice is also carried on in some of the new churches of the Chantier du Cardinal and in student chapels. It is also noticeable in many of our small rural romantic churches of the twelfth and thirteenth centuries, which need renovating. Many of them are receiving new altars similar to the one just described. I should like to add here that some of our most renowned modern artists — Rouault, Gauguin, etc. — have masterfully contributed to the decoration of such older buildings and with skill and mod-

ern simplicity have restored their original beauty.

Another example of this renewal is the yearly pilgrimage to Chartres of the students of Paris. At Pentecost, 1947, more than five thousand of them walked from Paris along the road to the steeple of Notre Dame de Chartres, studying in groups of ten and of sixty the subject of faith, and living the life of the Church for three days by reciting the divine office. On Sunday, mass was said in an open field by seventy priests, synchronized with a main altar, which faced the other altars and students. It was not a concelebration, but the effect was practically the same. One had the feeling that only one mass was being said for the whole crowd. The mass was dialogue, and the choir sings the proper of the day. Communion was distributed by the priests along the ranks of the students. The following day mass was celebrated in the Cathedral, at an altar placed in the middle of the transept. The eighty crippled and sickly students whom last year we wheeled along the road were in a circle around the altar. The ceremony was broadcast by the French state radio. In the afternoon a play by Paul Claudel, "The Story of Tobit and Sarah," was acted on the steps of the Cathedral. The blending of the thirteenth century architecture of the portal with the modern language of the play was particularly inspiring and dramatic.

To supply a spirit for all this new movement, a new school of theology has started at Lyons. Its studies, which look revolutionary in many respects, have received a great deal of encouragement from the Holy Father. Again, as in modern art, they revivify a theology, giving the answers and necessary help to the man of our age living in our world. Theology no longer remains the science of the clergy or certain specialized priests, but becomes the knowledge that everybody is seeking in order to find the true living Church that leads the way to Heaven.

WE LEFT the old car half-way up the mountain. The fog is rolling into the valley and will soon encircle us. We must proceed. Beyond us is the unknown, an unknown probably more terrifying than that which we have already experienced.

To start once more we need a push. Perhaps it will be our friends of the West who will give us assistance. But they know that would not be enough to enable us to go all the way through,

were not a new spirit inspiring the passengers. These passengers in the old car France have courage; courage which means also endurance, for here is a matter for a generation. This courage has its roots in the "community" and in its perfection. It is economic, as in community of enterprise, political, as in the community of Western Europe with no one excluded, essential, as in the community of marriage, religious, as in the community of the parish and of the Church.

Let us feel that we are not alone in this struggle, that friends will pray for the strength and courage of the passengers of this old car France.

SYLVIA CORSINI
HENRI JACOB

Recent Publications

OUR LADY OF LIGHT. Translated and Abridged from the French of Chanoine C. Barthas and Père G. Da Fonseca, S.J. Milwaukee: the Bruce Publishing Company. \$2.50.

This account of the apparition at Fatima reads like an official report. It reviews in sequence the apparition, the pilgrimage, biographical data, the miracles, the cross examination of the three children, the collective pastoral letter given out by the bishops of Portugal, the message of the Pope, and the prayers taught the seers by the angel and our Lady herself. The authors obviously have studied all the testimonials on Fatima and have set out to present a simple, forthright account of what took place at the Cova da Iria during the eventful months of May through October, 1917. Their efforts have been most praiseworthy for the reason that they have promulgated the official attitude of the hierarchy and the Pope toward the revelations of our Lady to the three shepherds of Fatima.

The final canonical approval of the apparition took place on October 13, 1930, at the now famous shrine when the bishop of Fatima solemnly proclaimed his pastoral letter on devotion to our Lady of Fatima. And on October 31, 1942, Pius XII consecrated the Church and the world to the immaculate heart of Mary.

The lasting impression one receives from reading *Our Lady of Light* is the seriousness, the all-importance of individual effort as prerequisites for gaining eternal salvation. Nothing could be

more desirable than to arouse the interest of every Catholic and sincere Christian in the wonderful message of Fatima. Certainly it should be preached from every pulpit. With the enthusiasm of the Catholic world stirred to storming heaven for the restoration of peace among the nations, undoubtedly the trend of world affairs, the indecision of those planning its future course will be greatly influenced.

One could wish that this book had greater literary qualities; nevertheless its simplicity and candor of style accomplish the purposes of the authors.

JOSEPH P. ASCHERL,
New York City.

OUR LADY OF FATIMA. By William Thomas Walsh. New York: The Macmillan Company. \$2.75.

The story of the apparitions of our Lady at Fatima would be impressive no matter by whom it was told, but in the flowing prose of Mr Walsh it is rendered intensely appealing to every type of reader. There is not a dull page in the book, and the author has woven through it a wealth of local color which adds to its charm.

The miracle of the sun must have been for those who witnessed it a very sensational proof of God's power and our Lady's presence. I think, however, that for readers of this book the most convincing marvel of all will be to follow the swift and overpowering action of divine Grace in the souls of the shepherd children. Here we find three little ones — aged six to ten years — of average piety, only one of whom had at the time of the apparitions, received her first communion. Yet during the six successive months when our Lady spoke with them, Lucy, Francis, and Jacinta developed a wonderful gift of prayer, a deep understanding of mortification and a real love of suffering. The sensitive children were doubted by their relatives and by their parish priest, and through all these trials they manifested great sweetness, fortitude, and resignation. They not only made known our blessed Lady's message of penance and of prayer, of horror for sin and of thirst for the whole world's conversion, but they also completely conformed their own lives to the pattern of our Lady's directions. There is an incandescence in the souls of the children which touches the reader's heart and fills one with a deep confidence in our Lady of light.

It seems a pity that the Portuguese Jesuit, Father Fonseca of the Biblical

Institute in Rome and Mr Walsh (both of whom write authoritatively on the subject of Fatima) disagree when quoting Sister Lucy on the message of our Lady during the third (July) apparition. Here is Mr Walsh's version: "To prevent this I come to ask the consecration of Russia to my Immaculate Heart and the communion of reparation on the first Saturdays. If they listen to my requests, Russia will be converted and there will be peace."

Father Fonseca quotes as follows from the writings of Sister Lucy: "To prevent that I shall come to ask the consecration of the world to my Immaculate Heart and the communion of Reparation on the first Saturday of the month. If my requests are granted, Russia will be converted and there will be peace in the world."

The result is that Father Fonseca feels profoundly grateful to the Holy Father for having carried out our Lady's wishes, whereas Mr Walsh is reproachful because he thinks our Lady's behest has not been carried out.

Mr Walsh is severe on the clergy for acting so cautiously with regard to the apparitions. It was natural for them to do so and it makes the case all the stronger. Everyone must feel sorry, however, that the parish priest was not more gentle and understanding with the children.

Having expressed these minor criticisms, in conclusion it should be made clear that the book is inspiring and already has aided enormously in spreading devotion to our Lady of light.

JULIA M. GRANT

THE LAST LATH. New York: F. W. Dodge Corporation. \$2.50.

For the past ten years cartoons by Alan Dunn have appeared in the *Architectural Record* and have largely contributed to the gaiety of its readers. The ability to laugh at one's foibles is precious, and the doings of architects and their clients provide a fertile field for the subtle sympathy and light touch of a man like Alan Dunn. Only two of the cartoons have an affinity with church building, but it is obvious that some of the silly ideas which permeate this field of endeavor would give Mr Dunn full scope for the play of his imagination. Perhaps something can be done about this. In the meantime the librarians of all seminaries would be wise to place this book in the hands of the students, if only to give them a sense of the ridiculous and to puncture any tendency to

become too serious. And many a pastor might also benefit from a perusal of these cartoons. It goes without saying that architects should secure copies without delay.

MAURICE LAVANOUX

Correspondence

LONDON, ENGLAND

To the Editor of LITURGICAL ARTS.

Dear Sir:

It is always a pleasure to form new liaisons such as seem likely from your kind letter. If the account of our work [Schola of Saint Michael and All Angels] as noted in *Orate Fratres* is taken from the September issue of *Church and People*, it is quite a good summary of our origin and aims.

Our intention was to try to give the revival of liturgical worship something of an impetus in London as far as this can be done by the example of a humble coterie such as we are. London is a very large place, and one has to shout long and loud to make any impression. The imperviousness and indifference, in such matters, of the majority of Catholics is hard to believe. Indeed, we seem to attract more interest in other parts of England and places even further off, such as New York! It is no part of our intention, however, to develop into yet another national or international organization — there are enough already. Also the Society of Saint Gregory is the officially recognized liturgical society in England. We have not sought the paraphernalia of official recognition, since we conceive that to worship God through the liturgy does not call for any further official patronage. We are simply trying to do what every Catholic (ideally) should be able to do as a matter of course in any parish church. It is only the general state of abnormality in the Catholic background that makes such a special group as the Schola necessary at all.

Our sole activity is the singing of liturgical offices on as many of the "red letters days" throughout the year as possible. While doing this we try to teach those who will listen how to do this in a reverent and beautiful, if not always technically perfect, manner. As funds allow, we provide ourselves with vestments, instruments, etc., which are above the common in beauty and suitability. Like your Society, we are all businessmen with a minimum time to spare,

and so we confine ourselves to Gregorian chant. Very occasionally we might blossom out into harmony — but seldom.

Recently we ventured to make a private recording of Sunday vespers, fitted on two twelve inch discs by cutting down the Psalms to two token verses each. The rest was sung in full. We hope to loan these recordings out for demonstration purposes.

Orate Fratres has several times done me the honor of quoting from articles on liturgical matters which I have, from time to time, written for *Church and People*. The Liturgical Press of Collegeville, Minnesota, has just published my book, *The Spirit of Saint Benedict*, a commentary for laymen on the monastic rule.

The copy of LITURGICAL ARTS which you mention is not yet to hand so I must thank you for it in advance.

Yours truly,

BASIL N. ALDREDGE,
Hon. Sec. Schola of Saint Michael
and All Angels

NEW YORK, N. Y.

To the Editor of LITURGICAL ARTS.

Dear Sir:

During the forty-four years that have elapsed since the Motu Proprio on Sacred Music was promulgated and set forth by Pius x, the writer has received more than a hundred letters asking for advice as to the best way to successfully introduce this, the Church's *own* music to the congregation. Let it at once be said that success can only come when the congregation has received definite instruction as to what it all means, and what is expected from it by "the powers that be," who have deliberately decided to issue such a juridical code of music.

One clerical enthusiast has taught his fortunate parishioners that the choir is expected to "take care" of the ever-changing proper of the mass, while the common, or ordinary parts, should be sung by the congregation, the choir singing with them and assisting them to a better performance of their sacred duties. It is scarcely necessary to add that the congregation should, with the choir, sing all the responses from first to last, the choir, as it were, leading them, but never singing for them, save in the propers.

He continues to describe what he has been able to accomplish, in order that the congregation should never lapse into a stony silence. Kyrie No. XVIII and Gloria XV, both extraordinarily simple, and the latter pure psalmody, while

Credo No. 1 is the traditional melody and occupies less than five minutes. This profession of faith can never be effected by proxy. This Credo should never be changed, while it must not be forgotten that the mass is the same on Easter Sunday as it is on Palm Sunday, so that the same music is never out of place, no matter what the occasion.

Then, after the proper offertory chant, the dialogue is again resumed and culminates with the *tersanctus*, which is preceded by that wonderful preface, in which all are invited to join the heavenly host in singing another traditional melody, which has been officially relegated to requiem masses and ferias in Advent and Lent, though permitted at all times other than these. Silence then ensues, until the pale Host is raised aloft "so that It may be seen by the congregation," to bless us all, as on Calvary, and prepare us for communion with Him, Who has thus sacrificed Himself for us.

The Lord's own prayer is then sung to the finest melody in existence — although that qualification may be left to individual opinion. Merely a pentachord and always within the range of all voices, although the congregation sing but the final phrase, when the celebrant silently adds the amen. Then do the people sing the last part of the common, or ordinary of the mass, the *Agnus Dei*, which is addressed to the second Person of the blessed Trinity, then lying, sacrificed for us, on His altar-throne.

Here it may be permitted to add that such results cannot be effected without preparation and, when once learned, will never be forgotten. To some it may seem strange that the music may well be the same on all occasions but, as above stated, the text of the mass never changes, save in the propers, so why distract the sense of hearing by other melodies when what the people sing changes not? In fine, it may safely be asserted that, until the ninth century the mass was thus sung. Naturally there is no reason whatsoever why other gregorian commons should not be sung, especially when an enthusiastic congregation makes such a simple request and is willing to devote several hours to learning such. This same priest concludes his "argument" by asserting that a change of proper and vestments is all that is needed to assist the people to the reality of what all Christians call *divine worship*.

Yours truly,

BECKET GIBBS



The brown coat is to be floated with a wooden float filling in all the hollows and must be left level, but not troweled, leaving a tooth to receive the third or painting coat.



For best results, the final coat must be floated with great care so that the thickness of plaster is uniformly even for proper setting, final troweling, and painting.



In troweling the final or painting coat, it is best to develop it in stages and not linger on one spot too long. The entire area is gone over several times, first by holding the trowel at a low angle in order to pack the grains of silica, and, as the operation is repeated, worked more with the edge of the trowel, thus avoiding polishing the surface too much, in which case it would seal the pores and cause full oxidation of the plaster surface, thus rejecting the pigment.

and ceiling of the Sistine Chapel, painted by such famous masters as Michelangelo, Botticelli, Pinturicchio, Ghirlandaio, Cosimo Roselli, and Bartolomeo della Gatta.

With the advent of oil painting, which was introduced by the Dutch and Belgians, and which proved far less laborious to the artist and met the demands of the constantly growing efficiency of commercialism, fresco painting declined once more. It finally took root in America in the nineteen twenties, pioneered by the Mexican painters, Clemente Orozco, Diego Rivera, and others. Rivera, perhaps through his controversial mural at Rockefeller Center, did more to make this country fresco conscious than any other artist.

It is significant, perhaps indicative, of the unsurpassable qualities of this medium, that it has declined and risen several times in the history of the past, and now has taken root in this country where art

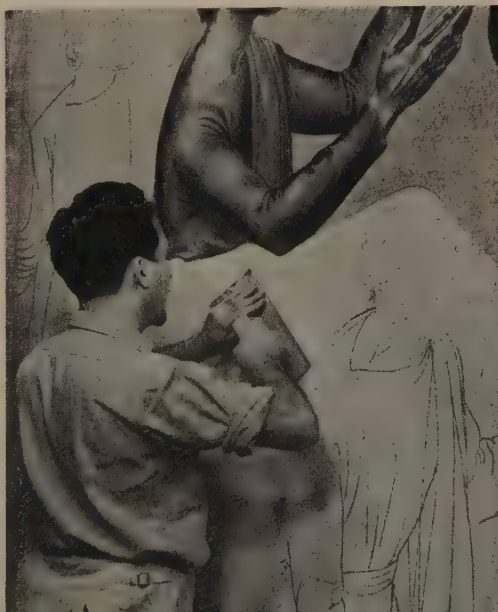
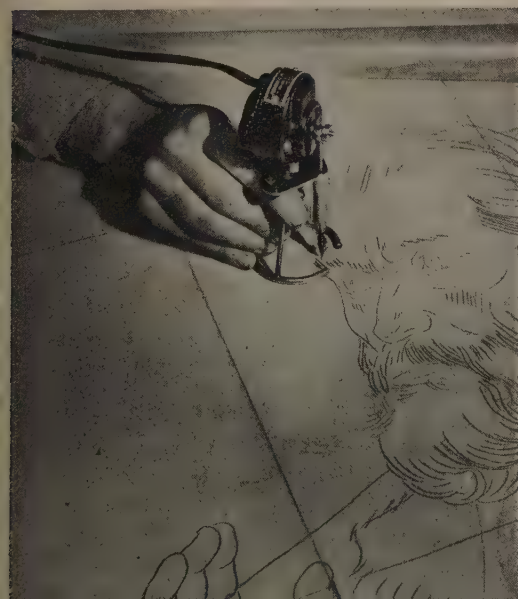
and science, side by side, are making great strides — art exploring and science affirming.

In spite of the fact that many frescoes have survived the test of time, this medium never had the benefit of modern science, which helps us to-day in the construction, testing of materials, and the protection of works of art.

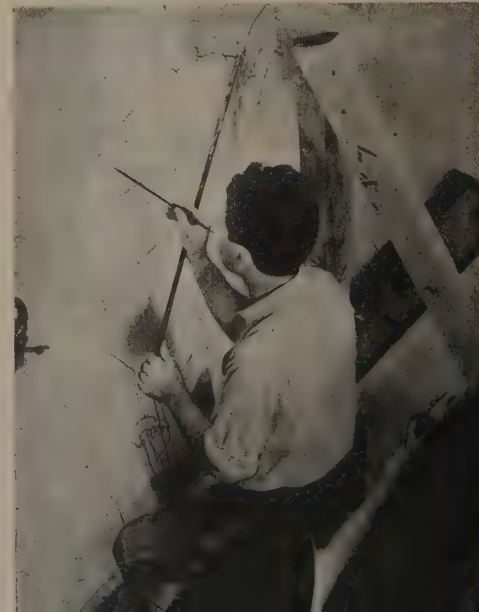
Fresco may be applied directly on the masonry — stone, brick, hollow tile, or expansion metal lath. The construction must be free from dampness, gypsum, and other impurities containing chemicals which cause efflorescence or bloom, that may work their way into the surface and destroy the painting. Expansion metal lath may be used very effectively in various ways. It is extremely practical if properly fastened; it can be used entirely independently of the wall and on movable panels.

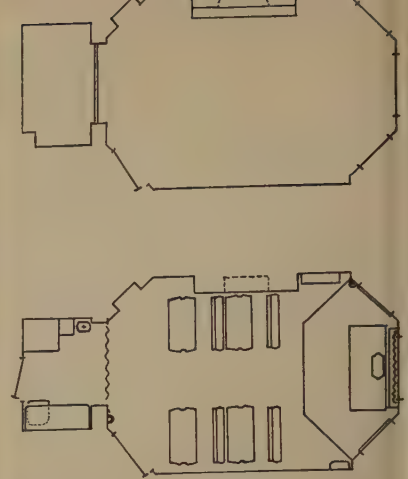
The tracing is pounced on the wet plaster with a bag of cloth containing charcoal powder. In this operation it will be noted on the illustration that the drawing has also been transferred on the brown coat of plaster with perpendicular and horizontal lines corresponding exactly with those on the tracing, thus avoiding the hit and miss method of manipulating the tracing.

Perforating the tracing with electric perforator.



Strengthening the already pounced tracing on the wet plaster by going over with pigment in order to preserve the drawing through the process of painting.





Plan of room before and after alteration

SAINT PAUL'S
CHAPEL IN
SAINT ANN'S RECTORY
BOSTON
MASSACHUSETTS

The Reverend Henry P. Fisher, C.S.P. Pastor

Designed and executed by Ars-Instaurare, Boston. The members of this group are: Helen Amendola, vestment and linen worker; Robert Amendola, sculptor; Katherine Gibson, sculptor and ceramist; Lottie Helen Lenn, art historian; Mary A. Reardon, painter and muralist; Louise Reggio, metal worker; Frank Sellw, architect



The room to be made into Saint Paul's chapel was formerly the front parlor of an old brick house in Boston's Back Bay section. As will be noted on the plans above, two locations were possible for the altar, either against the fireplace wall or in the bay. Since the width of the room was only twelve feet, it seemed that the bay was the logical place. The reredos, backed by gilded louvers in the windows which throw light upward onto the tester, was set against the window. Because of the simplicity of this interior, color was an important element. The walls were painted a middle gray with lighter gray window trim, and a still lighter gray, but heavily textured, ceiling. The altar and reredos are of oak and the floor was covered with a neutral rust rug. The painting of the conversion of Saint Paul is in strong, warm red and yellow. This vibrant red is repeated in small accents on the proscenium board, on the simple stations of the cross, the tester, credence console, and on the radiator cover. All articles for use in this chapel were designed and in the main, executed by members of Ars-Instaurare.



crusade.) That practice, begun seven hundred years ago, has continued to this day.¹⁵

When Dante wrote the *Divina Commedia* (c. 1301) he described the souls in Purgatory, seated on the grass at sunset, singing the *Salve*.¹⁶ It was much used in Italy by fishermen and sailors when at sea in stormy weather.¹⁷ Columbus's crews sang it every evening.¹⁸ It was especially dear to seaman. On the Galician coast of Spain (near Compostella) it was known as *cantio nautica*.¹⁹

Luther (1483–1546) complained that the anthem was sung everywhere throughout the world, and that the great bells of the churches were rung in its honor. He objected especially to the words, "Queen of Mercy, our life, our sweetness, and our hope."²⁰ The Protestants, in consequence, had a version of their own, first so sung at Erfurt in 1525, e.g.: "*Salve rex aeternae misericordiae*," etc.²¹

The first English translation of the

Salve of which we have record is in the *Sarum Primer* (1538). It begins, "Hayle Quene, Mother of Mercye. . . ." ²² Our present English version, the seventh translation in the list given by Julian, dates from the primer of 1685.²³

Saint Alphonsus Liguori (1696–1787) in his *Glories of Mary*, devotes ten chapters to an "ascetical commentary" on the *Salve* defending its use against Luther's remarks and against the Jesuitists.²⁴

In 1884 Pope Leo XIII prescribed that it be recited after every low mass, which it is to this day.²⁵

Usages

The Cistercians and Dominicans sing the *Salve* daily after Compline. The Dominicans are said to have got it from the Cistercians via Jordanus of Saxony.²⁶ They carried it throughout Europe, as testified by Stephan of Bourbon (†1261) who spent forty years in the apostolate throughout the length and breadth of France.²⁷ They are credited with endowing the divine office with the liturgical singing of the *Salve*.²⁸

Gerard de Fracheto writes of the *Salve* procession: "How pleasing this procession was to God and His holy Mother was shown by the piety of the people: the way they thronged to the churches, the devotion of the clergy who came to assist at it, the tears and sighs of devotion and the visions seen."²⁹

There is a practice in Dominican houses for the community to assemble about a dying friar to sing the *Salve*.³⁰ This custom is said to have begun at the massacre of the Dominicans by the Tatars at Sandomir in Poland.

So esteemed was the *Salve* that in many churches money was left to provide for having it sung regularly.³¹

In the mass of the Mozarabic rite (Toledo) since at least 1500, the *Salve* has been sung before the last blessing.³²

The Carmelites once said the *Salve* at mass instead of the last gospel. They now recite it before the last gospel.³³

In the Roman Office it is the antiphon for Compline from Trinity Vespers (I) to Saturday (None) before the first Sunday of Advent.

Authorship

The following are named as possible authors of the *Salve*: (1) Peter Martínez of Mezonzo, Bishop of Compostella (†c. 1003); (2) Adhemar or D'Aymar de Monteil, Bishop of Podium (†1098); (3) Hermann the Lame (Herimannus Contractus), monk of the Benedictine

abbey of Reichenau on the German shore of Lake Constance (†1054). Others are mentioned but the claims for them have but slight validity.³⁴

Peter of Compostella is given as the author by James of Voragine, O.P., Archbishop of Genoa (†1298) in his *Golden Legend*³⁵ and by Durandus in his *Rationale Divini Officii* (1286) who says, "But Peter of Compostella composed [*fecit*] *Salve regina misericordiae, vita dulcedo*." Father Rios accepts this view but gives no Spanish sources to corroborate him. Alphonso el Sabio, King of Castile (†1284) says that it was first sung in Podium.³⁶ Father Rios reconciles these statements by ascribing the words to Peter and the chant to Adhemar.

Father Rios tells us that this is the Saint Peter of the Roman Martyrology whose feast occurs on the tenth of September, that "he was a Benedictine monk of the abbey of Saint Mary of Mezonzo near Compostella, of which he became Abbot in 965. In 986 he was raised to the metropolitan see. He was one of the heroes of the Spanish reconquest. He personally led the Christian armies both against the Moors attacking from the south and against the Normans who were trying to invade the coasts of Galicia. It was then that he composed the *Salve Regina*."³⁷

Adhemar, however, has the most numerous band of recent supporters and the earliest known mention in written tradition. Aubri de Trois-Fontaines (*Chronicles*, 1227–1241) in recounting a visit of Saint Bernard with the religious of Saint Bénigne quotes the saint as saying to his hosts: "You sang the *antiphonam de Podio* beautifully by the Blessed Virgin's altar." Aubri explains: "*Dicebatur autem antiphona de Podio eo quod Naymerus Podiensis episcopus eam fecerit*."³⁸

Adhemar was named bishop in 1079, and took possession of his see in 1087. During the Council of Clermont, Adhemar asked Urban II permission to take the cross. He was the first to ask to go on crusade, and Urban named him leader. He died at Antioch a year later, 1098.³⁹

The claim of Podium is supported by a Spanish source contemporary with Voragine, viz., Alfonso el Sabio, King of Castile (1255–1284). In the *Cantigas* of Alphonso, Canto 262, we read the account of a miracle which took place at Puy en Velay (Podium) in which a deaf and dumb woman who was shut in church at night heard the saints singing the *Salve* in honor of our Lady. The next

¹⁵ Bonniwell, op. cit., p. 153. *Catholic Encyclopedia* says that there was an interruption of about a century, viz., from the end of the fourteenth to 1483.

¹⁶ *Purgatorio*, vii, 82–84.

¹⁷ Julian, John; *A Dictionary of Hymnology*; London: John Murray; reprint 1907; p. 991, article by James Mearns.

¹⁸ Morison, S. E.; *Admiral of the Ocean Sea*, Boston: Little, Brown; 1942; Vol. 1, p. 235.

¹⁹ Rios, Romanos, O.S.B.; in *Clergy Review*, Vol., 24, pp. 366–8, article on *SR* (August, 1944).

²⁰ *Catholic Encyclopedia*, article on *SR*.

²¹ Julian, op. cit.

²² *Ibid.* (The word *mater* was not generally used in the *Salve* until the sixteenth century. See Blume's *Analecta* under *Salve Regina*, but there is an English book of hours in the Bodleian Library dated 1340 which uses the words *mater misericordiae*. The word *virgo*, according to the *Catholic Encyclopedia*, is an addition of the thirteenth century.)

²³ *Ibid.*

²⁴ *Catholic Encyclopedia*, see *SR*. Also Rios, op. cit.

²⁵ Manser, op. cit.

²⁶ *Ibid.*

²⁷ Bonniwell, op. cit., p. 153.

²⁸ *Ibid.*, p. 152.

²⁹ *Ibid.*, p. 154.

³⁰ *Ibid.*, p. 139.

³¹ Julian, op. cit., p. 992.

³² Manser, op. cit.

³³ *Ibid.*

³⁴ Durandus gives Peter, Bernard of Clairvaux, Bernard of Toledo, and Anselm of Lucca as possible authors.

³⁵ Rios, op. cit.

³⁶ Vacandard, op. cit.

³⁷ Cr. Gams, O.S.B.; *Series Episcoporum*, p. 26. Also Dom Perez de Urbel; *Ano Christiano*, Vol. V, p. 469; Madrid: 1934. Quoted by Rios, op. cit.

³⁸ Vacandard, op. cit., p. 171.

³⁹ Manser, op. cit., quotes M.G. Script XXIII, 828.

day the people came to mass, and the woman who had been deaf and dumb sang it for them and they all repeated it. Don Alphonso adds:

Et esta foi a primeira
Vez que nunca foi cantada.⁴⁰

At the Catholic International Congress held at Munich in 1900, Dom Gabriel Maier stated: "The most ancient traditions indicate Puy-en-Velay [as the place of origin of the *Salve*]; Aubri de Trois Fontaines calls Bishop Aymar of Puy (Podium) the author. This testimony is doubtless too late to be completely convincing, but the place and the date seem exact."⁴¹ Dom Jean de Valois says, "Jusqu'à preuve contraire nous croyons qu'il faut s'en tenir au témoignage d'Aubri de Trois Fontaines."

The Reichenau *épreuve de plume* referred to in the opening paragraph reads: [S] *alve Regina misericordiae — o clemens et bone custos — in hac lacrymarum valle. Eia. ergo. — Benedicamus Domino.*⁴²

Reichenau (*Insula felix, scola laetabunda*)⁴³ and its neighboring abbey of Saint Gall stood on the west and south sides respectively of Lake Constance (Bodensee). Reichenau stood on an island, the *Insula felix* of Abbot Strabo. They both had a long and rich tradition of music, poetry, and learning. Walafrid Strabo (808–849) Abbot of Reichenau, writes to Grimold, Abbot of Saint Gall, congratulating him in graceful verse on his book on gardening. He was the ripest scholar of his years in Europe, and the *maxima lux* of his native village of Reichenau.⁴⁴

Strabo's verse, *De Maria Virgine*, reads: "Ad te clamantes lachrymis . . . solare piissima flentes." Even before Hermann, the monks of Reichenau sang in the sequence for All Saints (*Immense omnium*, Blume IV, No. 172 in strophe 7b), "Mater Virgo Maria . . . miseris assis clemens et nostri pia adiutrix."⁴⁵

Berno, Abbot of Reichenau during Hermann's time, who died in 1048, just six years before Hermann's death, was a scholar and a poet. He wrote three books on music.⁴⁶ He calls himself the servant of our Lady and the keeper of her castle; *Servus Dei genetricis virginis municipatus*.⁴⁷ It was in these surroundings that Hermann lived and became a great master unexcelled as a scholar, a musician, a poet, even an astronomer.

John Egon, Prior of Reichenau, writes of Hermann (1630): "He was the famous poet of his age, an excellent historian and a distinguished musician,

most learned and clever mathematician. . . ."⁴⁸

"He wrote: on Music, one book; on Eclipses, one book; how to make an Astrolabe; on the use of the Astrolabe, one book. The office of the Annunciation, of the Angels. The sequence for the Ascension, *Rex omnipotens*. The sequence for the Assumption, *Ave praclara maris stella*.

"He composed many hymns, among them the celebrated and well-beloved antiphons, used by the entire Church, the *Salve Regina* and *Alma Redemptoris* . . . He translated Aristotle's *Poetics* out of Arabic into Latin. He died in 1054 and was buried in his family's graveyard at Adelshusen."

One of the most telling points which the supporters of Adhemar advance against Hermann's authorship is the fact that Hermann was not specifically so mentioned until the end of the fifteenth century. James of Bergamo (1434–1520) is the first so to name Hermann.⁴⁹ Hermann's collaborator and successor, Berthold of Constance, does not mention the *Salve*. He does say that Hermann "cantos historiales plenarios utpote quo musicus peritior non erat . . . mira suavitate et elegantia euphonicos . . . neumatizavit et composuit."⁵⁰

Father Blume says of Reichenau, "From no other abbey or church is there so early a record [of the *Salve*]. In Seckau z.B. we meet this antiphon between the eleventh and twelfth centuries and elsewhere very much later."⁵¹

"As to those authorities who claim France as the source of the *Salve*, the oldest French source of antiphons of the Blessed Virgin, the antiphonary of Saint Maur-les-Fossés of the twelfth century,⁵² contains a stately array of these antiphons, but the *Salve Regina* is not among them.

"To Reichenau, then, belongs the chief honor of being the source of the

antiphons of our Lady, though there were some earlier essays at Saint Gall. As Saint Ambrose is called the Father of Hymnody, though Saint Hilary of Poitiers preceded him, so Reichenau should be called the Mother House of the Antiphons of the Blessed Virgin."

Fathers Blume's and Molitor's statements are sufficiently cogent to convince me personally that Reichenau was the birthplace of the *Salve*. As to Adhemar — many legends are known to have sprung up around his name shortly after his death. He was the champion of Christians like his successor, Godfrey de Bouillon. What then more likely than that the crusaders who sang the *Salve* daily should associate it with their leader and hero? It was later credited to Saint Bernard because he loved and sponsored it.

The evidence for Hermann's authorship is admittedly imperfect. But once we agree on Reichenau as the source for the *Salve*, there is no other poet or composer of that very talented community who is better gifted and, in that sense, more likely to have been its author than he.

⁴⁰ Vacandard, op. cit., p. 171.

⁴¹ Ibid.

⁴² Blume, C., op. cit., p. 822.

⁴³ Waddell, Helen; *Medieval Latin Lyrics*; New York: Richard R. Smith; 1930, pp. 110–111, pp. 114–115.

⁴⁴ Ibid., pp. 316–317.

⁴⁵ Beyerle, op. cit. (see note 1, above) p. 816 ff. Art. by Molitor, R.; *Die Musik in der Reichenau*.

⁴⁶ Holder, Alfred; *Die Reichenauer Handschriften*, Vol. III, Lieferung 2; Leipzig, Berlin: B. G. Teubner; 1918.

⁴⁷ "Abt Bern (1008–1048) item dru bucher haut er gemacht und gesandt Pilgrenen ertz bischoff zu koln, von der music oder kunst artlich und maister-lichen zu singen."

⁴⁸ Molitor, op. cit.; see note 1, Beyerle.

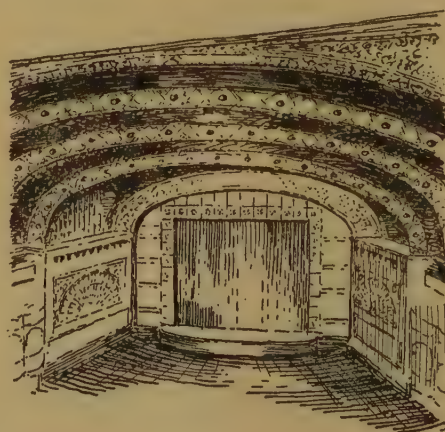
⁴⁹ Holder, op. cit., p. 241 ff.

⁵⁰ Vacandard, op. cit.

⁵¹ Ibid., p. 162 (*Patrologia Latina*, Vol. CXLIII, Col. 25–31, 55–63).

⁵² Blume, op. cit., p. 824.

⁵³ Ibid., p. 822.



AUDITORIUM THEATER
CHICAGO, ILLINOIS
ADLER & SULLIVAN, ARCHITECTS

Louis Sullivan—Return to Principle

JOSEPH SALERNO

A BUILDING, if it is to be a vital, living thing, must take its form from its own inner necessity, as a three-dimensional response to the exigencies of time and place, materials and structure. No building can derive its form from the external aspect of a past architecture, or any modification or adaptation thereof, without insulting the past, degrading the present, and betraying the future. Archaeology and scholarship have their proper spheres; architecture is not one of them. Organic law is inherent in all great architecture; but because of the regressive revolution of the renaissance it has been largely repudiated by the western world.

Architecture is thus concerned with intrinsic reality, rather than extrinsic artifice. If this be true, its significance where the Church is concerned cannot be overestimated. It is something of a paradox that while the principle of building as organic was most perfectly embodied in the mediaeval cathedral, it is in secular architecture that the first attempts have been made to reaffirm it. There are two reasons for this. In the first place, the necessary shock was provided by the industrial revolution; it was in the structures required by the new princes that the stupidity of eclecticism would be most evident. Secondly, the problem of a suitable building for the celebration of the mass is an old one, and particularly difficult. With a few

notable exceptions, it remains unsolved in our time.

The responsibility for the return to principle rests to a very large degree with two men, both Americans, neither of them Catholics. Nevertheless, the importance of the work of Louis Sullivan and Frank Lloyd Wright to the cause of Catholic architecture cannot be ignored. It is with Sullivan that this essay is concerned.

One cannot speak of Louis Sullivan apart from his gifted engineer-partner, Dankmar Adler. Sullivan was 24 when the partnership was formed in 1880; Adler 36. It was an association in direct contrast to the usual "business" partnership so characteristic of professional practice to-day. To Adler must be given great credit for the influence he undoubtedly exerted on his young partner, both professionally and intellectually.

No work may be fairly judged divorced from the circumstances in which it was produced. We cannot appreciate the extent of Sullivan's accomplishment unless we maintain, as the proper frame of reference, the circumstances of his time. Around him were the heirs of the renaissance, the scene-painter architects, entrenched behind the classic façade, the cornice, and the column. Everywhere the pillage of the "styles" was ascendant. In this atmosphere the truly revolutionary character of Sullivan's work becomes manifest.

Sullivan's achievement was two-fold: it lay in what he said as well as in what he did. His doctrine was as important in its influence as the structures he built, if not more so. It is significant that the two provinces do not contradict, but complement and reinforce each other. With his words, as well as with his work, Sullivan waged a war against four hundred years of encrusted imitation.

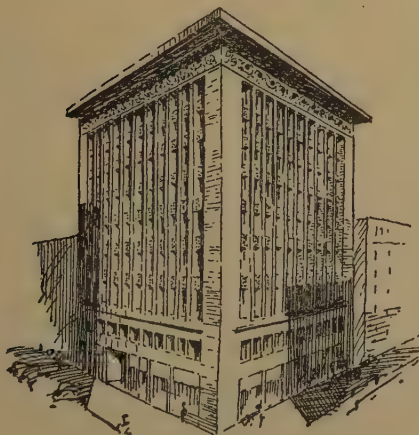
It seems great men are bound to suffer the abuses of misunderstanding and misinterpretation. There are those who see no further than Sullivan's orna-

ment. Extraordinary as it was, it cannot be considered as of the same significance as the buildings themselves. There are others who dispose of Sullivan with the facile reiteration: "Form follows function," as though it were a political slogan. But the implications of function and form, poetic as well as practical, were infinite. Nowhere in Sullivan's writings is this more eloquently expressed than in the *Kindergarten Chats*,* a series of essays in dialogue, remarkable for the excellence of its prose as well as the clarity of its exposition. "The interrelation of function and form. It has no beginning and no ending. It is immeasurably small, it is immeasurably vast: inscrutably mobile, infinitely serene; intricately complex, yet simple . . . a universe wherein all is function, all is form: a frightful phantasm, driving the mind to despair, or, as we will, a glorious revelation of that power which holds us in an invisible, a benign, a relentless — a wondrous hand."

FOR HIS contemporaries Sullivan had nothing but justifiable contempt. The legacy of the fifteenth century, which inevitably degenerated into ill-concealed sham, had played itself out in a welter of indiscriminate and promiscuous "revivals."

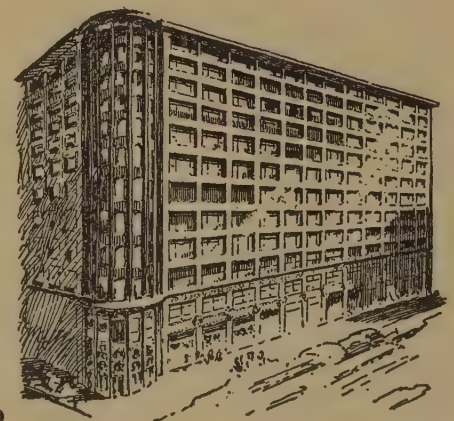
"Then you don't like Roman temples?"

"With the ancient Romans I should say they were rather apropos. But I do not relish Roman temple banks. . . Such things are false enough when done



WAINWRIGHT BUILDING

CARSON, PIRIE, SCOTT & CO.



* *Kindergarten Chats and Other Writings*. Wittenborn, Shultz, Inc. 1947.

in the spirit of highest, most careful, most industrious scholarship. But as for this bargain-Friday performance, this commercial smear, what is to be said otherwise than in terms befitting so crumpled and soiled a product. . . . Nothing more clearly reflects the status and tendencies of a people than its buildings . . . for its buildings as a whole are but a huge screen behind which are our people as a whole."

Of all the works of Adler and Sullivan, and Sullivan alone, three will serve as superb examples of principle in action: the Auditorium Theater (Chicago, 1887-89) the Wainwright Building (Saint Louis, 1890) and the Schlesinger-Mayer Building (Chicago, 1904) now Carson, Pirie, Scott, and Company. Each of them is a distinct problem, which, by its nature, gave the form to its solution. In other words, the final result is implicit in the conditions imposed. In the swamp of eclecticism they are as rock.

The form of the Auditorium Theater is governed in every respect by the demands of hearing and seeing. At a time when accoustical materials were unknown and the science of accoustics in its infancy, Adler and Sullivan created a room as nearly perfect, accoustically, as any yet built. The expanded sounding-board proscenium and the related upward curve of the floor were the determinants as set down by Adler. Sullivan

developed and enlarged upon them, gave them breadth and scope. The whole grandeur of the conception grows from these primary elements. And within the great simplicity of the arches is contained the beautiful, tenuous ornament, "inscrutably mobile, infinitely serene." It is worth noting that radical as it was, Chicago loved it.

It was in the tall building made possible by the steel skeleton that the architects of Sullivan's time faced their greatest challenge. The steel skeleton was an unprecedented structural idea. Here indeed was a problem which "contained and suggested its own solution." Any motivation from any other source would be obviously ridiculous. It remained for Sullivan to recognize the intrinsic character of the tall building, namely, that it is tall. In the Wainwright the inherent loftiness is not only admitted but proclaimed, "every inch a proud and soaring thing, rising in sheer exultation that from bottom to top it is a unit without a single dissenting line."

Sullivan's most important commission after the dissolution of the partnership was the Carson, Pirie Building. The steel skeleton is here articulated with greater clarity than in the Wainwright. The spans are wider and, instead of emphasis in one direction, there is the development of a beautifully proportioned grid. The skeleton is clothed in

its fire-proofing and the remaining wall areas are glazed. That is all. There are no "remnants," no artifices. It is complete. It is in this building, perhaps, more than in any other, that Sullivan proved his greatness. Here again the problem was radically new, the modern phenomenon of the department store. As in the case of the Auditorium and the Wainwright, Carson's has survived the violent changes of the last fifty years unscathed. This is high tribute, as a little reflection should make clear.

Even from so brief a glance at Sullivan's work, it must be apparent that the operation of the principle of an organic architecture is intrinsic. It does not depend on the nature of any particular problem, but upon the nature of building. So that while the new problems demanded new solutions, they only served to bring to a focus a universal truth. The significance of Sullivan is not that he found an idiom which was applicable to a new building type, but that his thesis was so fundamental as to be universal and timeless in its application.

Is it not time the Church accepted the validity of this truth once more and demanded its recognition by those charged with the building of churches? The false, the insincere, and the insignificant are bad enough in any building; what shall we say when they so often characterize the buildings of the Church?

Liturgical Art Discussions at Holy Cross College

GLENN R. BOARMAN, C.S.C.

AT A RECENT monthly clerical conference held at Holy Cross College, Washington, D. C., one of the papers read was that which follows. In this paper I attempted to present a general outline of the history of art, tracing its growth and decline in the service of the Church. I also discussed some of the pronouncements of Pius XI on art, and concluded by recalling a few directives for appraising painting, sculpture, and architecture used in the public functions of the Church. This paper was useful for one reason in particular, namely, that it prepared the way for a lecture on the religious art of our times by Maurice Lavanoux.

That there followed, one upon the

other, the byzantine, romanesque, gothic, renaissance, baroque, rococo, victorian, and contemporary periods in the history of art is, for the most part, well known to all. So, that part of the paper is not printed here.

TO-DAY, the formal training of artists in the artificial studios of our technical schools and universities is a kind of last resort being used to restore religious art. But because art is inseparable from the culture which stimulates it, it is difficult to see how such means can lead to success. The measure of success would depend in great part on the client, the priest. And that degree of success — would it, could it, be any more than an

artificial thing? Something calculating and materialistic? It seems that the restoration of religious art will really come about only when there occurs that "pure Christian springtime" of which Maritain speaks. Not until the artist recaptures "the peace of interior order" and not until the materialistic and relativistic culture we now have is replaced by a steadfast, spiritual culture. And before that comes about, there are still a great many sermons to be preached, a great many confessions to be heard, and so many communions to be distributed. Meanwhile, is it not true that no matter what approach is used to restore religious art, it is a waste of time to talk or work or write about these

things if the trained and the skilled find no patronage, appreciation, or support?

This brings up the failure on the part of some, either to observe the laws of art or to respect the artist. Sometimes, even, both are ignored. Proof of this lies in the fact that many of our churches are show-places of poor taste. The artist and the craftsman, of which we have many, have been supplanted by the fast-talking hucksters and the superstitious. In the midst of all this there is, obviously, a need for papal pronouncements. And we might hope that their theme would be taken from Pius xi: "Let us not be satisfied with mediocre art." The Holy Father, among other things, insisted upon the quality of design. He condemned contempt for tradition and excessive barbarous expressionism. Had only one reader applied this condemnation to everything that is modern in religious art, it would have been too much. More is the pity that so many fell into this error, with the result that works of great artistic quality, works eminently spiritual, became suspect, and that to the great profit of the "mould-casters."

Happily, there is now little of this first reaction, this idea that was out of harmony with the teaching of Pius xi. There is, rather, a healthy interest in contemporary liturgical art. Religious communities are fostering interest in it, and priests and religious who have talent are encouraged to perfect it. And this is most fitting, for who, in these times, can come so close to approximating the ideal Christian artist as can the priest or the religious (providing he has talent) trained in the scholastic discipline, possessing an understanding of tradition and the history of art in the service of the Church, having a firm grasp on theological truth, with his will experienced in choosing what is objectively good? What is lacking? Frequently nothing except the appreciation of those from whom he might rightfully expect it.

Now of this much can we be certain: (1) taste can be improved; (2) good taste will be enlightened taste; and (3) bad taste can usually be traced to lack of instruction or of interest, or to prejudice.

Cardinal Ratti, before his elevation to the pontificate, led the movement to form in seminarians an appreciation of true liturgical art by instituting courses in the history of art and aesthetics at Milan. Maritain looked forward to the consequences of this action with much enthusiasm. Dr Ralph Adams Cram was

of the same mind when he said: "I conceive it to be the duty of the Church to see that seminarians are given *adequate* instruction in the history and philosophy of art and, if possible, some training in taste and in the discriminating between good art and bad." And, on his return from a trip through Europe and the Balkans, Maurice Lavanoux noted: "Those who are endeavoring to do their bit in the present day liturgical revival are those who really admire and respect tradition, rather than those who disregard the instructions issued by the proper authorities of the Church."

It is now fifteen years since Pius xi's address at the opening of the new Vatican Gallery. What he reiterated there has since been well publicized, namely, that the elements of all liturgical art are beauty, dignity of form, and the quality to inspire people in their efforts to commune with God.

We can reasonably presume that the Holy Father meant that a work of art, if it is to be called beautiful, must fulfil the traditional requirements of integrity, proportion, and clarity. And so convinced was he of the importance of the dignity of form that he said: "Where there is no harmony and dignity of form there is *no true art*." Moreover, aware that many things in our churches do not inspire the beholder, Pius xi reminded his audience that ". . . everything in the church must tend to the glory and salvation of souls."

Self-criticism and docility on the part of both artist and client will do much to stamp out distortions of liturgical art. And study and comparison will supply proper ideas where previously none existed. However even the priest who has the right idea of liturgical art can, when he comes to select this or that, often show poor taste. He cannot be blamed for this altogether. Too often he does not know where to turn. Consequently just as real as the need for an encyclical on religious art is the need for a *new firm*, or sales agency, where the work of only real and competent artists and craftsmen can be found.

If it is true, as Maritain says, that the artist must share in the spiritual life of the saints, it would seem that the duty of the priest is to make a special effort to direct the spiritual life of the artist. While so doing he will invite the artist's imagination to the service of God. On the part of every priest there is required a knowledge of ecclesiastical tradition. This should not be less precise than that of the artist. For the client must assure

himself that the artist has the knowledge of tradition necessary for the work. This is true even though the artist be not a Catholic. "Rules and traditions," said Cardinal Verdier, "*direct*; they do not stifle the initiative of the artist."

In conclusion, let me just recall the directives of Maritain when he speaks of art destined for the service of the Church. First, there is no one style which is peculiar to liturgical art, no one style which alone may be used. But whatever style is chosen, if it is to instruct, it must be intelligible and not obscure; it must be finished and not done haphazardly. Secondly, since liturgical art is related to or represents some truths of Faith, it must harmonize with sound theology, it must be "in absolute dependence on theological wisdom." And lastly, if liturgical art is going to work for sanctification, it must be intrinsically religious.

HERE follows the talk given by Maurice Lavanoux at Holy Cross College, November 18, 1947. What I said above was a preparation for what comes now.

YOU ALL KNOW that a discussion of the means we can use for the improvement of the arts at the service of the Church is controversial because there are so many opinions and vested interests involved. The opinions are sometimes based on sound knowledge, sometimes on preconceived notions, sometimes on individual tastes, sometimes on ignorance, sometimes on general indifference, sometimes on pure cussedness. All this makes the subject one of general interest.

It is usual for a speaker to flatter his audience by saying that he is "glad to be here," that he is "honored," and so forth. In this case, however, I assure you that I mean it when I say that I fully appreciate this opportunity.

Certain papal pronouncements (or pronouncements emanating from certain authoritative agencies at the Vatican) have been pounced upon by some wherewith to condemn what is called "modern art." However, when these texts are read carefully (and I do not mean merely *commentaries* on the texts) we find that they do not condemn modern art but only certain aberrations, and in nearly every case they aim specifically at an individual artist or a particular work, whether painting or sculpture. In this connection I recall an illustrated article which appeared in *Osservatore Romano* on September 7, 1932, and which condemned certain

paintings exhibited at Essen, Germany. At once there appeared a dispatch in the New York Herald-Tribune of October 2, which gave the distinct impression that *the Church, as a body, had once and for all condemned all attempts to do anything in art which was not in imitation of the past*. Indeed, the dispatch was given this heading by the desk: "Pope Condemns Modern Art." This bit of news, of course, was seized upon by those who are disturbed by *life*. At that time an editorial appeared in LITURGICAL ARTS in which it was stated: "It is unfortunate that in neither of the *Osservatore Romano* articles is any distinction drawn between what is purely idiosyncratic, peripheral, and undisciplined sentimentalism in modern art and that which is an honest effort to make the arts more effective in the service of religion." It is not an easy matter to be a creative artist; it is much easier to pull out the books and to copy what the creators of past ages have done — but what a dull life it is if we are content to be parasites of the past, barnacles on the bark of Peter!

Another such pronouncement appeared in March, 1947, in the form of a letter, addressed to the bishops of Italy, from the Most Reverend Giovanni Costantini, President of the Central Pontifical Commission for Sacred Art in Italy. Once again, this letter was used to show that Rome condemned modern art, whereas if the text of the letter is carefully read (and for this reason it was published in the August, 1947, issue of LITURGICAL ARTS) it is obvious that it does not say anything of the sort. It was really aimed at the work of an Italian sculptor who indulged in too much nudity in certain figures. Finally, there is the letter recently received from the Secretariat of State at the Vatican which supports our stand and which was published in the November, 1947, issue of LITURGICAL ARTS.

From these instances it is evident that what Rome may sometimes condemn are extremes, but Rome does not, and never will, condemn valid manifestations of religious art.

And now to say something of those who are indifferent to the claims of art. It is true that indifference is a besetting sin, but not only in the potential client. The architects who work for the Church must also bear a share of the blame for not being the leaders they should be. Too many of them are pussy-footers, yes-men, or just plain politicians. There

are exceptions, of course: those who are truly creative. And through the efforts of such creators our churches could be worthy of their high purpose. But these men are too often swamped by those who swim with the current, and who do not disturb the complacency or indifference of their clients.

I realize that I have usually enjoyed a favored position in my relations with the clergy; this favored position, of course, stems from the fact that I have nothing to gain or to lose if I get into an argument, and I have no client to placate or argue with. The man who has a job, or who is trying to get one, may be inclined to soft-pedal the expression of his principles if he feels such an expression might lead his potential client to look elsewhere for an architect. And yet it has been my experience that if an architect starts out by compromising his principles, he is on the way to becoming a yes-man. I know full well that there are clients who will never give up their indifferent or prejudiced attitude and who will always resent any attempt by an architect or artist really to give to the Church the benefit of his experience and talents. But I am convinced that there are many potential clients among the clergy who will be receptive to creative ideas if these ideas are properly presented to them. I have tried this on jobs I have had to do, and it has worked. Of course, I was prepared to give up the job if necessary.

And let me very forcibly here express the opinion that it is possible to raise the standards of art in the majority of building operations and alterations and yet keep the expense within the total amount of the budget.

It is especially when he is dealing with those who interpret the papal pronouncements in terms of their own prejudice that the architect and artist must hold fast to principle and give up the job rather than work on the level of the lowest common denominator. And I wonder if, in the long run, this would not also be good business, because it would let it be known that such an architect or artist is one who can be trusted to do an honest and competent job — one based on adherence to the few sensible rules laid down by Rome in matters relating to the building and decorating of churches. Such adherence and obedience constitute a healthy discipline which does not hinder in any way the creative work of man. They merely keep him

on the beam and within bounds, and no creative artist will object. I am, of course, referring to the *mind*, the *spirit* of the Church, and not to the prejudices of individuals *within* the Church. That is a very important distinction to make — or am I too naïve in all this?

The true modernist (what a horrid word!) will agree that a thorough knowledge of church history, iconography, and theological teaching are requirements of the first importance. And it is here that a clergyman can help the artist by taking his rightful place as theological advisor. I remember having read the text of directions for the sculptor who worked on the portals of the cathedral at Rheims. This text was written by one of the bishop's theologians. It merely gave the subject matter, told how the figures should be placed in relation to the entire composition; there was no artistic direction or any suggestion of preference on the part of the bishop or the theologian. This kind of advice would be welcomed by many an architect and artist.

We can have an evolution of religious art in our times without fear of running counter to Papal directives and without doing violence to tradition. We must keep our feet on the ground and our intelligence and heart in tune with the spirit of the Universal Church.

In conclusion let me say just a word about the artist with whom I feel we must and can work from now on. For we must leave the crowd that has had a strangle-hold on the building and decorating of our churches. There are many good artists, Catholics, non-Catholics, and even those who may have fallen away from the Church, who, so far, have never had an opportunity to work for the Church. Of this latter group, many have a yearning to come back into the fold and will have a really humble approach, once they are convinced that we are in earnest about all this.



Courtesy of Prinknash Abbey

The Story of a Priest Craftsman

As told to MAURICE LAVANOUX

PERHAPS one of the causes for friction between the artist and the clergy is the accusation frequently leveled at many priests that they know so little about art and care less about the artist, with the result that whatever work they may have the privilege to apportion usually goes to the kind of practitioner who would no doubt be better engaged in another occupation. It may be the better part of valor not to discuss this point further, at any rate this time, since the purpose of this text is to tell the story of a priest who *is* an artist and a very competent craftsman. And it is really a pleasure to record his story and to give examples of his work since it was through a happy circumstance that I became acquainted with the hero of this story, the Reverend Marcolino Maas, O.P., whose field of priestly and artistic activity is now Puerto Rico.

Marcolino Maas, born in Holland, was interested in painting in early childhood, and this interest has pursued him throughout life. His father sent him to the convent of the Dominican Fathers at Zwolle, Holland, where in addition to philosophical studies, he studied painting under the direction of Father Raymond, O.P.

In 1935 Marcolino Maas was ordained to the priesthood. It is fortunate that his Dominican superiors have seen fit to allow him the opportunity to devote some time to the pursuit of his art. There have been other instances where the talent of a member of a congregation or order has been stifled because of misunderstanding or indifference. After his ordination Father Maas was assigned to the missions in Puerto Rico, but before going there he spent time in Spain to learn the language. While in Spain, Father Maas worked at his painting and perfected his technique.

Anyone meeting Father Maas soon realizes that his boundless energy and curiosity will never allow him to waste his time in useless retrospection; he is ever active. And it is not surprising that within a month of his arrival in Puerto Rico he had won first prize in a com-

petition for a painting which was to be incorporated in an album to be presented to the bishop on the occasion of his sacerdotal jubilee. As a result of this award, in 1940, his superiors transferred him to a parish where circumstances would allow him more time to devote to his art and less to purely parish activities. At this time, Father Maas organized two one-man shows; one at San Juan, the capital; the other, much larger, at Rio Piedras, in the exhibition hall of the University. These were notable events since exhibitions of the work of a priest had never taken place in either place.

At this time Father Maas was given a commission to design a set of stations of the cross. Because of climatic conditions, it seemed a good idea to him to avoid the use of wood, and his thoughts turned to ceramics as a medium. Not being familiar with this medium, Father Maas looked about for ways and means whereby he might learn the elements of the craft. A few inquiries led him to a government-owned plant, under the direction of Edward and Mary Scheier of the University of New Hampshire, where, after several months of apprenticeship, he learned the technique of the craft. Father Maas hopes to execute these stations of the cross in the near future. While delving into the problems of ceramics he also studied with Cristobal Ruiz, a well-known Spanish artist who then lived in Puerto Rico. These studies led him to think about the making of stained glass windows, and here again Father Maas undertook to learn the details of a craft. He heard of the activities of one of his countrymen, Joep Nicolas. So Father Maas wrote to Mr Nicolas to ask whether he (Mr Nicolas) would be willing to teach him the fundamentals of stained glass. After studying the sketches and drawings which Father Maas had sent to him, Mr Nicolas replied that he would be glad to teach him about the craft, but that it would be necessary to come to New York for that purpose, since the problem involved the technique of painting on glass, firing, etc., and these

could only be taught in a glass shop. A year passed before Father Maas could come to New York; in the meantime, Joep Nicolas had returned to Holland for a visit. Father Maas then wrote to Mrs Nicolas who, at that time, was in California. Mrs Nicolas advised Father Maas to call on the Architectural League for advice, and it was at this moment that Providence intervened. It so happened that I was telephoning to the secretary of the Architectural League for information at the time Father Maas was there asking for information. The secretary of the League suggested that I talk to Father Maas, and the upshot of this exchange of ideas was that Father Maas came to see me. After hearing his very interesting story — much as I have detailed it above — it seemed to me that the best place near New York for Father Maas to study the making of a stained glass window was in the shop of the Rambusch Decorating Company. Father Maas called on Mr Harold Rambusch; Mr Rambusch looked at sketches and suggested that he (Father Maas) work for a while in the office. From here on Father Maas carried the ball; he made sketches, the sketches showed conclusively that here was a man who knew more than he realized; the sketches led to full-size details of windows. Here again Providence intervened. It so happened that Joep Nicolas had made designs for windows which were to be executed in the Rambusch shops. There were other, similar windows to be made and Joep Nicolas was in Holland. Since Father Maas's technique of design was somewhat similar to that of Nicolas, it seemed well to ask Father Maas to take over — as an accredited worker in a union shop. Here the story ends. Father Maas worked on these windows and a part of the result can be seen in the illustrations in this issue (page 56). While working on the windows, Father Maas studied with Rufino Tamayo at the Brooklyn Museum Art School.

As for Father Maas's views concerning the possibilities of developing the crafts in Puerto Rico, and also his views

concerning the evolution of religious art in general, it might be best to quote from a recent letter.

PUERTO RICO is a country of great possibilities in the field of art. Because of its tropical climate, the techniques of fresco painting, ceramics, and stained glass offer great opportunities. Puerto Ricans, originally of Spanish origin and still very much influenced by the Spanish tradition, have a natural and innate need for beautiful and colorful things. As in their art, there is something very appealing in their attitude toward religion. This attitude reveals their child-like love for God and the saints, whose existence and influence is of great reality in their daily life. They like to see their churches filled with beauty and, because of this attitude, they can be brought around to an understanding and appreciation of the beauty inherent in the liturgy of the Church, the ceremonies. And if religion could be preached to them through means of good and honest art, art itself then becomes a very effective means of apostolate among them.

So, if Puerto Ricans feel that way, why not give them beauty instead of feeding them (or should I say *starving* them?) constantly with products of cheap commercialism, which are neither art nor religious. Let us give them the beauty that comes right from the heart and mind of good and religious artists who feel themselves responsible to God.

Many potential clients complain that art is too expensive. This is a grave error. Of course the brainwork of the artist has to be paid for, but the materials used cost little and are within the financial means of even poor parishes. I have seen (and who has not?) altars which cost as high as fifty thousand dollars and yet are horrors of design and even execution; beauty was hardly to be seen in them; they were cheap and bad copies of bad originals. In other words, lots of money and no beauty. If we do not have much money to spend, this does not mean that we have to forego beauty, nor does it mean that we should take refuge in commercialism; it does mean that we must seek beauty with simple means but under competent and professional direction. While in New York I visited the chapel of the downtown division of Fordham University and there, with a minimum of fuss, something very decorative and beautiful was achieved. I was delighted to see that my good friend, Joep Nicolas,

was the artist who painted the stations of the cross and the altar cross. [Editor's note: These were illustrated in the November, 1946, issue of LITURGICAL ARTS.]

When we have to build and decorate chapels and we cannot count on too much money, we are afraid to spend some of it in obtaining competent advice, and yet it is precisely when a priest is faced with a problem involving little means that he needs expert advice so that the amount available can be spent to best advantage. In such cases a fee for advice is well worth while.

As for time, oh, here is another stumbling block! Beauty cannot be created in a hurry. It is folly to expect an artist to work against a deadline based on the feast day of a favorite saint, or even, perhaps, the birthday of a pastor or bishop. After all these occur each year, and if we cannot do the work for a stated date, let us merely wait for the next year. The art of a good man will last for many years whereas the "art" of the merchant will look shabby very soon. God is not in a hurry, nor are His saints. Let us treat them with dignity and love—the result should be beauty.

There is a kind of fear among many in the clergy of original products of modern religious art and a fairly general opinion that their people are already too much acquainted with the commercial art of sweet, holy faces and naturalistic painting and that it would be too great a challenge to make any change. I personally doubt it. If the people accept bad art, it is only a matter of routine. It is often said that the average parishioner would not accept the art that comes right out of the intense religious feeling of a great artist. How can we know that, since so few have ever tried the experiment?

During my recent short stay in Holland, I witnessed such an experiment, in the beautiful little village church of Saint Gerard at Heerlerheide, in the Province of Limbourg. The parishioners are a mining community—certainly the type that can be called *the people*. This church was designed by a first-rate architect, and it is filled with the work of famous Catholic artists who gave their best talents in murals, windows, bronze, statues, etc. The interior is not yet completed, but no one is in a hurry. Rather than purchase makeshifts, the miners prefer to wait, accumulate the necessary funds, and then commission an artist to do a bit more. Every

corner of the building breathes modern and real beauty. The pastor (the second one since the operations began) is not in a hurry; he takes his time and he knows very well what God and his flock deserve. Perhaps his successor will finish the job. And all this does not cost too much but all elements are of great beauty. And the same can be done elsewhere providing a love of beauty and normal intelligence are the mainsprings.

I believe that art is a special form of apostolate. The priest-artist has a very definite vocation, and this is particularly true in Puerto Rico. Many intellectuals there, educated in anti-clerical and liberal schools and universities, have a very low idea of the Catholic Church and her representatives. However, when a priest shows capacities and talents above the normal level—no matter what talents they may be, literature, theology, or art—they are wholeheartedly appreciated by such intellectuals. They feel a kind of happiness in confessing how wrong their opinions have been, they try to be the friend of the artist. This friendship may actually be the first contact, which can bring them back to the Church or else change their opinions about the value of Catholic doctrine. And a great portion of the population in Puerto Rico is still illiterate, with a chance to hear doctrine only expounded once in a while, then soon forgotten. For these the teaching of Catholic doctrine through plastic means can be more important than teaching by word alone. The first stays forever: on walls, pictures, windows, and within reach of the rich and poor alike, intellectual and illiterate, and at any time of the day. That is why it is so important that religious art should be of a high level. Anything else is really an insult to God's creatures.

No money, no energy, no talent, no time is ever wasted if it is spent for the glory of God and the beauty of His house. The more beautiful we make our churches and chapels, the more we glorify the Creator. Counting confessions and communions and not caring how the God of our tabernacle is housed is, theologically speaking, a wrong idea. Many forget how confessions and communions might increase if we took better care of Him from Whom comes all grace bestowed on mankind. To seek beauty in the house of God is merely to show good manners; it is the politeness of the creature for the Creator.

Good religious art can be expected from artists who *live* their religion and



STERLING SILVER
CHALICE. HEIGHT 7¼
INCHES. STEM OF
CLOISSONNE ENAMEL.
DESIGNED AND EXE-
CUTED BY ILSE VON
DRAGE



STERLING SILVER
PYX WITH ENAMEL
HEAD OF CHRIST,
AFTER A PAINTING
BY ROUAULT. DE-
SIGNER AND EXE-
CUTED BY ILSE VON
DRAGE

Ilse von Drage earned her title of master goldsmith and enamelist in the guild in Germany. She was the first girl who served the customary period of five years as apprentice and journeyman in a master craftsman's workshop and became a master-craftsman at Munich. Came to the United States in 1930 and found ready acceptance for her work. She taught the art of the jeweler and the enamelist in New York City and became well known through the work she designed and executed in her studio. Ilse von Drage's work has been exhibited in Munich and Berlin, at the Metropolitan Museum of Art in New York City, the Brooklyn Museum of Art, the San Francisco Exposition in 1939, and in galleries throughout this country. She specializes in the art of enameling and delights in working in such now rarely used techniques as cloisonné and plique-à-jour.



WINDOW AT END OF CORRIDOR OF HOLY CROSS CLOISTER, BROOKLYN, NEW YORK. THE RIGHT REVEREND JOHN B. GORMAN, SUPERVISOR. THE CENTRAL PANEL REPRESENTS THE HOLY FAMILY, AND THE MEDALLIONS REPRESENT THE SEVEN SACRAMENTS. DESIGNED AND EXECUTED FOR RAMBUSCH BY THE REVEREND MARCOLINO MAAS, O.P.



See Father Maas's article "The Story of a Priest Craftsman" on page 53



BLESSED MARTIN DE PORRES. A PAINTING BY FATHER MAAS, O.P.



The Work of Marcolino Maas, O.P.

DETAIL OF WINDOW AT OPPOSITE END OF CORRIDOR OF HOLY CROSS CLOISTER, BROOKLYN, NEW YORK. DESIGNED AND EXECUTED FOR RAMBUSCH BY THE REVEREND MARCOLINO MAAS, O.P.



Madonna and Child, Polished Limestone



The Blessed Virgin, Portland Stone



"After Mass," Polished Irish Limestone



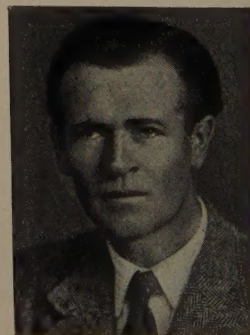
Madonna of the Twilight, Polished Irish Limestone



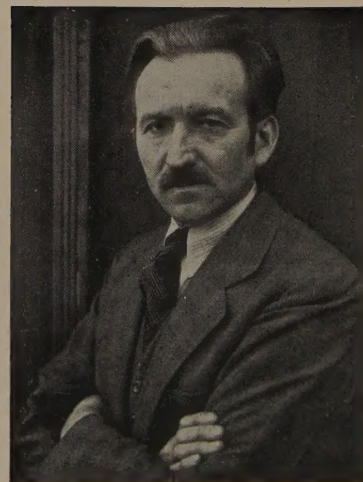
Head of the Virgin, Portland Stone

The Work of Séamus Murphy

Born Mallow, County Cork, Ireland, 1907. Studied at School of Art, Cork. Awarded Gibson Bequest scholarship and studied in Paris and London. Frequent exhibitor at the R. H. A., and has had works accepted by the Salon des Artistes Français. Is keenly interested in the development of a Christian School of Sculpture in Ireland.



HEINZ WARNEKE. Born Bremen, Germany, June 30, 1895. Studied in Berlin. Has won numerous prizes in the United States and Europe. Important works can be found in the Office of the Postmaster-General, the Interior Building, and the Zoological Gardens, Washington, D. C.; Fairmount Park, Philadelphia, Pa.; the Harlem Housing Project, New York City. Was head of the sculpture department at the Corcoran Gallery of Art, Washington, D. C., 1942-46.





GRANITE STATUE (OVER LIFE-SIZE) OF THE PRODIGAL SON BY HEINZ WARNEKE, SCULPTOR. IN THE GARDEN OF THE MUSEUM OF MODERN ART, NEW YORK CITY